Hexbound

5E

CAMPAIGN SUPPLEMENT

CREATED BY

Antonio Demico

HITPOINT PRESS

Hexbound

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And the most heartfelt thank you to every single backer that believed in this book, it would not have happened without all of you!

First Printing, March 2022

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Hit Point Press,
1175 Brookfield Rd. East,
Ottawa, Ontario,
K1V 0C3, Canada.

Printed in Lithuania.

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Preface

Thank you to every person that believed in Hexbound enough to make it become a reality. This book you are currently reading would simply not exist if it wasn't for the people that loved the project enough to back it on Kickstarter. Once again, I can only thank every single one of you.

Witchcraft has been alluded to, referenced, and hinted at in the game since its inception, but never given center stage. Hexbound seeks to give witches and their stories their rightful place in fifth edition. Witches have been the antagonists of countless stories across folklore, they are an inextricable figure of many of our childhoods. I hope that with this book you will allow witches to be not only the monsters we have been told they are, but the heroes of their own stories as well. I hope you fight many witches in your adventures through Hexbound, and I also hope you become many witches as well.

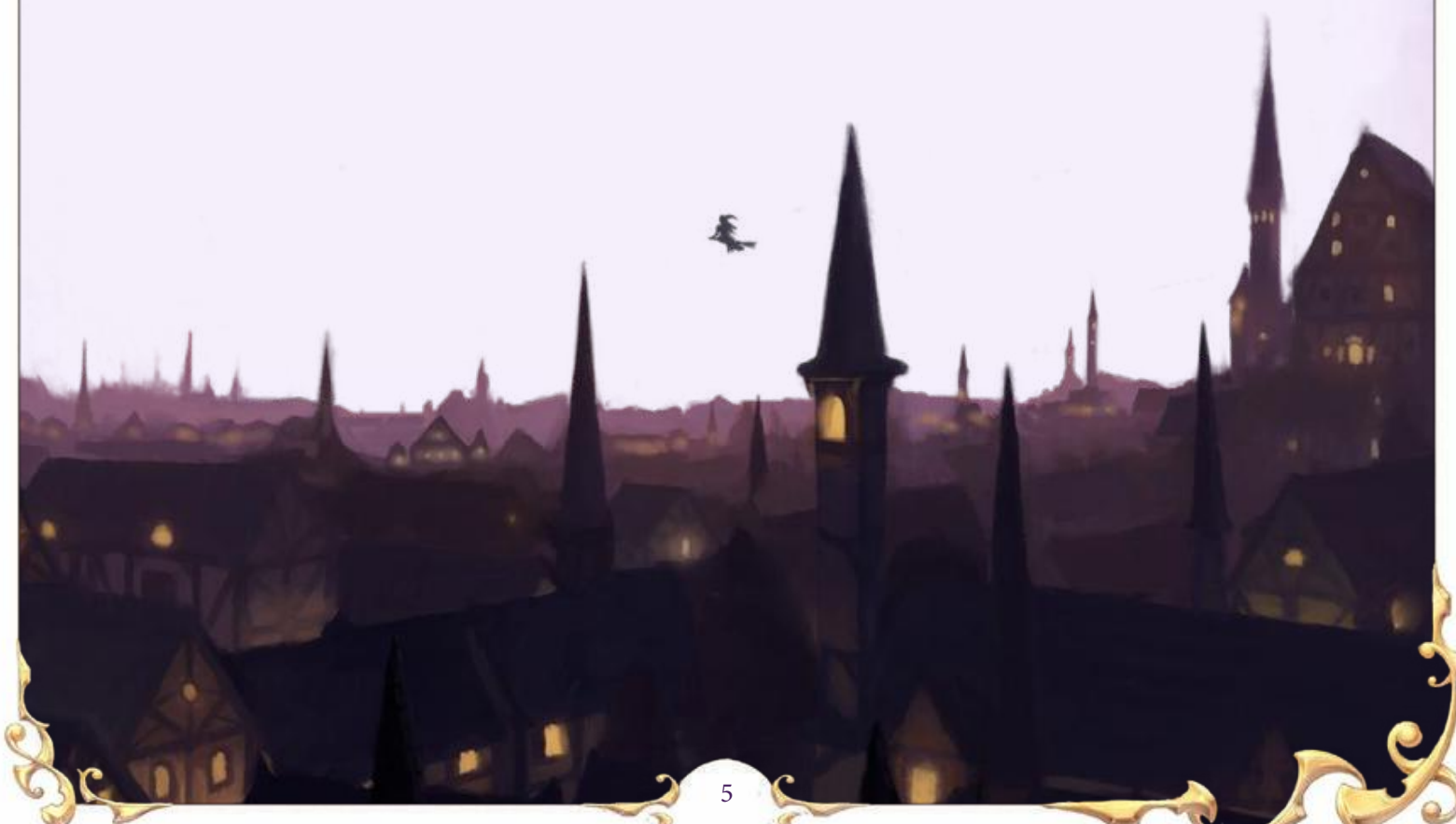
Nice witches, mean witches, and the multitude of other witches that exist between those two absolutes, they can all be created with the tools you'll find between these pages, and I cannot wait for you to meet every single one of them.

Sincerely,

Antonio Demico,
writer and illustrator of Hexbound

Part I:

For The Players



What is a Witch?

Though witchcraft is by its very nature undefinable, complex, and personal, there's one single truth that applies to all forms of witchcraft:

> *"Witchcraft itself is a neutral practice, not inherently evil or good. Its practitioners decide how they use their incredible powers."*
>
> - Calista Dalmau Salavert "An Outsider's Look on Modern and Ancient Witchcraft - Tome 1: A Short Introduction, page 981"

A ***Witch*** performs great feats of magic by asking ***Spirits*** to lend them their powers. They do so through ***Witchcraft***, an ancient tradition of magic passed on to them by a ***Mentor***.

Unlike wizards, who learn their magic through the study of books and ancient tomes, or warlocks and clerics, who get their powers by the will of a higher and powerful entity, witches summon spirits from the ethereal plane to use their power. This vast and ever-changing oral tradition is called witchcraft, and it can only be taught by a powerful witch.

When an extremely accomplished witch takes an apprentice, that pupil is then trained in the art of witchcraft. Witches use their own bodies as the conduit for magic, so pupils seeking to become witches must train their bodies to withstand the effects of a spirit's magic, as well as learn the oral tradition of witchcraft through spells and practices.

When they are ready, the apprentice forms a pact with their mentor, called a ***Covenant***. The covenant is what allows the witch to channel, command, and give form to the magical energy of spirits.

The covenant changes the very essence of a witch, rendering their entire body magical. This pact between pupil and mentor is represented by a ***Witchmark***, a physical mark on a witch's body which appears once a covenant is made. Each mentor's covenant is different and, as such, witchmarks vary wildly depending on who mentored the witch. Some witchmarks may look like vines and leaves, others like chains that spiral around a witch's arms, or perhaps like scripture that extends along the witch's back, among countless other forms. It's not uncommon for witchmarks to move on their own along the witch's body as they cast spells and grow more powerful.

Because witchcraft is an oral tradition, and because each witch trains under a unique mentor, witches are incredibly different from one another. Some witches focus purely on spellcasting, while others focus on enhancing their bodies with magic to fight. Two witches trained under two different mentors will each have a witchmark, use spirits as a source for their power, and be tied to their masters by a covenant, but the similarities end there. One witch could be a scheming spellcaster who inflicts debuffs on the enemy, whereas another might use their magic to amplify their own strength and wield a battle axe with even more power.

Losing one's covenant is considered the highest form of dishonor among witches. A witch without a covenant loses their witchmark, their ability to contact spirits, and their capability of using magic. This effectively strips them of their title as a witch. A covenant can only be broken by a witch's mentor, not by the witch themselves, but at the same time the only way for a witch to not have a mentor and still remain a witch is for their mentor to die. This has led to a sort of balance among witches: if a witch is ruthless and evil they might lose their covenant, but if a mentor is abusive and cruel they might meet their demise at the hands of their own apprentice. As an oral tradition passed from one witch to another, witchcraft needs witches to continue taking in apprentices and forming covenants to keep the tradition, and therefore their own magic, alive. The system therefore remains generally in balance, although it's not unheard of for a particularly evil and selfish witch to kill their master to not risk losing their covenant, causing chaos and plunging themselves and other witches into ruin.

Because witches are inherently diverse as a group, there are no rules that govern all witches, but patterns emerge everywhere witchcraft is practiced. Communities where experienced witches and witches-in-training congregate to share knowledge are common, and are usually referred to as ***Covens***. A coven can be anything from a family unit that keeps their particular familial form of witchcraft alive, to a group of socialite witches who convene in incense-thick salons to discuss the latest in potions and spells, to a renowned school where covenants are gated behind complex qualifying exams.

Not all witches belong to covens; some have only their mentor as company, and some have lost their mentor a long time ago. While some of these covenless witches live in bustling cities selling their talents for witchcraft to the general public, others choose to live in isolation, whether alone or with their master. Witches without a coven are often called hedgewitches, a term that can be used in a neutral way or pejoratively, depending on the speaker's opinion.

Witch Subclasses

Witch subclasses work exactly the same as your run-of-the-mill subclasses, but give you all the witchy flavor and lore of the *Hexbound* witches. Whether approaching character creation as a player looking to create their newest PC or as a GM planning to create a brand new witch NPC, witch subclasses offer incredible variety to the creation of a witch.

Using witch subclasses allows you to create both the classic witches we know from history and media, brewing potions in bubbling cauldrons and casting arcane spells, and also witches seen from a completely new lens: ones who punch spiritual energy into their foes to weaken them, or use possession to fuel their rage in battle and alter their bodies. The point of witch subclasses is to allow for the highest level of diversity when it comes to creating witches.

These subclasses make a witch-themed campaign a very attainable endeavor, as players can befriend and face off against witches with incredibly different skills and powers! Thanks to the variety afforded through subclasses instead of a single class, witches can be melee fighters, frail but powerful casters, or anything in between! This can, of course, also lead to an all-witch party that is balanced and very much viable.

Regardless of the witch subclass you pick when creating a character, all witches have three things in common:

* They gain their powers by summoning spirits from the ethereal plane
* They have acquired their abilities by making a covenant with a mentor
* They have a witchmark on their body that serves as proof of that covenant

When creating a witch, talk with your GM about these three facts to build a deeper, more interesting character! How did they become a witch? Who was their mentor? Do they have a friendly relationship or an adversarial one? What does their witchmark look like? Why did they become a witch?

Just by choosing a witch subclass, you automatically gain a number of threads that will help you build a compelling backstory which your GM can use in your campaign to make it feel much more personal.

Witch Patron

A Warlock Witch Subclass for Hexbound

Witches need a mentor to teach them witchcraft. Warlocks need a patron to grant them their powers. As a Witch Patron warlock, your mentor and your patron are one and the same. An incredibly powerful witch taught you witchcraft, and through your covenant they also became both your mentor and your patron. Your magic stems both from the summoning of spirits and from your mentor themselves. You are able to tap into your patron's immense source of magic, so long as they agree with your actions.

Under the watchful eye of your familiar, your patron sees your every move. Whether this is to protect you from harm or to ensure you carry their evil deeds depends on the mentor and patron you chose. Your training under an immensely powerful witch has taught you the importance and strength that lies in belonging to a coven; a powerful coterie of magic users that enhance each other's magical abilities. You know that there's strength in numbers, and with both your coven and your familiar at your side, there's little in this plane or any other that can oppose you.

Witchmark

Witch Warlocks have the most diversity in their witchmarks, since they depend solely on their patron and mentor. Some noble witch mentors use their family's coat of arms as their witchmark, while other patron mentors choose a witchmark in the shape of a ring around the finger of their pupil to illustrate their bond. The most common motif is chains snaking around the body of the pupil symbolizing the unbreakable covenant between the patron mentor and the student.

Expanded Spell List

Starting at 3rd level, you learn an additional spell when you reach certain levels in this class, as shown in the Witch Patron spell table. The spell counts as a ranger spell for you, but it doesn't count against the number of warlock spells you know.

Spell Level	Spells
1st	faerie fire, shield
2nd	animal messenger, moonbeam
3rd	fireball, phantom steed
4th	dominate beast, polymorph
5th	insect plague, cloudkill

1st Level: Greater Familiar

Starting at 1st level, you acquire a special familiar that will accompany you on your journey. This familiar is intrinsically tied to your mentor and patron, and they serve them as much as they serve you. They are your companion, but also the eyes and ears of the powerful witch that gives you your warlock and witch powers. They have their own will and opinions, and will not hesitate to make them known.

You learn the *find familiar* spell and can cast it as a ritual. The spell doesn't count against your number of spells known.

* Your familiar's Intelligence is either 10 or the Intelligence marked in the creature's character sheet, whichever is highest.
* Your familiar knows all languages you do, and can communicate telepathically with any creature within 100 feet with whom they share a language.
* When seeing through the eyes of your familiar, you are not deaf or blind.
* Your familiar adds your Charisma modifier to their AC, and both your Charisma and proficiency modifier to their HP.
* The material cost to cast the spell *find familiar* is ignored, and the time to cast the spell is halved.

1st Level: Coven Magic

Starting at 1st level, you gain the ability to make your own coven to empower you and all other members. The bond that ties those within the same coven is arcane in nature, and their magical abilities are enhanced by the mere presence of another coven member.

Choose a willing creature with whom you share a close bond that can cast spells. This creature is now a member of your coven, both their and your magic is empowered when in the proximity of one another.

When all members of the coven are within 30 feet of each other:

* The time and material cost for casting spells as rituals is halved for all members of the coven.
* Members of the coven cannot be targeted by divination magic that aims to see them or hear them, such as arcane eye, clairvoyance, or scrying.
* Choose a spell that all members of the coven know. When one member of the coven casts that spell, any other member of the coven can use their reaction to cast it as well, provided they have the necessary spell slots to cast it. The spell in question can't be cast at a higher spell level. Once you've chosen a spell, you can't change that spell until all members of the coven finish a long rest. Once a member of the coven has used this ability to cast a spell as a reaction, they can't do so again until they finish a long rest.

Any member of a coven can leave the coven whenever they please. When they leave, they do not enjoy any of the benefits that came with the coven anymore.

6th Level: Familiar Bond

At 6th level, your bond between you and your familiar rises to new heights. You are able to call on the spirits through the veil to protect your familiar and keep it from harm when in battle.

* The familiar can use the help action both as a bonus action and as an action in one turn. If using the help action to help you, its range is 30 feet.
* Whenever the familiar needs to make a saving throw, it can do so using your stats instead of theirs.
* If your familiar goes down to 0hp, you can use a spell slot to bring them back to full HP as an action without needing to cast the spell *find familiar*, provided you do so within 1 minute of their death. Once you've brought back your familiar through the use of this ability, you can't do so again until you finish a long rest.

10th Level: Coven Bond

At 10th level, your mastery over witchcraft has grown, and so has your coven. Up to three willing creatures with whom you share a close bond and are able to cast spells can now be part of your coven. Their magic is further empowered as your bonds grow stronger.

When all members of the coven are within 50 feet of each other:

* Members of the coven cannot be charmed or frightened.
* Members of the coven have advantage on Charisma saving throws.
* Members of the coven do not receive any damage caused by a spell cast by another member of the coven as long as that spell has an area of effect. For example, a fireball cast by one member of the coven does not affect the other members. Members of the coven do not need to make saving throws when entering another member's spell when in its area of effect if the saving throw is used to determine how much damage they would take. Other effects, such as blindness or deafness, are not negated and members of the coven need to make the appropriate saving throws if in the spell's area of effect.

14th Level: Final Familiar

You call on the spirits from beyond the veil and on your own witch patron to greatly empower your familiar in battle.

As an action, you empower your familiar. The powers granted to your familiar stay for a number of minutes equal to your Charisma modifier. While this ability is active:

* Your familiar grows one size larger.
* Your familiar's speed increases by 10 feet. If the familiar is able to fly or possesses another way of movement such as swimming or burrowing, it is also increased by 10 feet.
* Your familiar's HP is equal to your HP.
* Your familiar's Charisma modifier is equal to your Charisma modifier.
* Your familiar can attack on their initiative turn. They have one action, one bonus action, and one reaction.
* On its turn, your familiar can cast any cantrip you know. When casting any cantrip, it acts as if you cast it when it comes to character levels. Additionally, any eldritch invocations that empower or otherwise affect this cantrip for you also affect the cantrip cast by your familiar.

A Warlock Witch Familiar

As a Witch Patron warlock you and your familiar have a bond more intense than any other master does with their familiar. Your familiar is an

integral part of your playstyle, and they could also very well be an integral part of your party. Your familiar is able to speak, and has its own thoughts and feelings. It also acts as the never-blinking eye of your patron, which can lead to all sorts of shenanigans for the party.

Here are a couple of tables that you can roll on to make your familiar more of a character and less like a collection of stats and numbers. Work with your GM to use this as a springboard to flesh out your familiar's personality in order to make them a true member of the party.

Personality Trait

d8	Traits
1	I am my warlock's shepherd. I'm here to watch over them and won't let them stray away from their path.
2	I see myself as a mentor to my warlock, I'll make sure they don't neglect their studies, and will routinely quiz them on the basics and oversee their spellcasting.
3	I am actively looking for new suitable students for my master, and will try to bring these potential pupils to them.
4	I see myself as a parental figure to my warlock, and will act as such.
5	I am deathly afraid of animals and will do my best to avoid them.
6	I am convinced I am the leader of the adventuring party, and will act as such.
7	Nothing angers me more than someone treating me like a normal animal.
8	I am a big gossip, and don't know how to keep a secret to save my life.

Flaw

d8	Flaws
1	Once I've made my mind about something, or someone, it takes a lot for me to change my initial opinion.
2	I follow the orders of my master blindly, without taking into account my warlock's feelings on the matter.
3	The only two people I trust are my master and my warlock. I am suspicious of every person other than those two, including the other members of the party.
4	I see myself as superior to people, and have a hard time taking their feelings into account.
5	I have a hard time understanding feelings and I'm not good at communicating them or dealing with those felt by others.
6	If my warlock's orders go against what I personally believe is the best course of action, I will ignore them.
7	I believe my master's magic is the most powerful source of magic in the universe. I see all other forms and sources of magic as inferior and I'm not afraid to let those that use them know.
8	I will defend my warlock without any regard to my well-being.

Bond

d8	Bonds
1	I am deathly afraid of my master. I see my warlock as my only way out of this and I'm traveling with them to make them strong enough to take their patron down.
2	I was once a warlock in the same contract that binds my current warlock to my master. I am magically unable to tell them about it.
3	I love my warlock above all things and will protect them with my life.
4	I'm using my warlock to advance my own agenda.
5	I long to return to the realm of the fey where I hail from.
6	I am secretly a fiend, not a fey spirit. I outwardly appear to be helping my warlock, but I'm actually sabotaging their plans.
7	I love both my warlock and my master equally, and I'm scared what would happen if their interests started to diverge.
8	I see my master as a parental figure, and have great respect for them. I won't tolerate anyone speaking ill of them or working against them.

Coven Conclave

A Ranger Witch Subclass for Hexbound

There are spirits that rule over nature, protecting the wilderness from outside threats. They are stewards of forests, deserts, snow-capped mountains, and all things that fall under the domain of nature, and their power is immeasurable. Like all spirits, though, the power they can exert upon the world of the living is limited. In order to enact their will upon the material world, these spirits lend their power to very unique witches to make them strong enough to safeguard the spirits' domains. These witches are called guardian rangers.

Guardian rangers use the spirits that preside over nature as a source for their power and magic. The nature spirits guide them, emboldening their strikes and granting them abilities that no other witch has access to. The most powerful guardians can even briefly summon these incredibly powerful nature spirits to assist them in battle, making them an immeasurable threat to whoever dares oppose the will of the wild.

It is said that when the most powerful guardian rangers die, their own spirits transform into nature spirits — granting their powers to younger, more inexperienced ranger witches, perpetuating the cycle, and protecting the domain of nature across generations.

Witchmark

A guardian ranger's witchmark changes based on which guardian the ranger has formed a connection with. A devotee of the Tree-Horned Stag will traditionally have a witchmark in the shape of a tree on their forehead, while a devotee of the Snake of Many Faces will sport a witchmark in the shape of scales along their arms and legs, or a jewel in their forehead. As for devotees of the Six-Legged Wolf, their witchmarks often take the form of fangs at the corners of their mouth.

3rd Level: Witch Conclave Magic

Starting at 3rd level, you learn an additional spell when you reach certain levels in this class, as shown in the Witch Conclave Spells table. The spell counts as a ranger spell for you, but it doesn't count against the number of ranger spells you know.

Level	Spell
3rd	shield of faith
5th	augury
9th	phantom steed
13th	guardian of faith
17th	commune with nature

3rd Level: Devotee of the Guardians

Starting at 3rd level, when you become part of this conclave, you devote yourself to protecting and serving the guardian spirits that rule over nature's different aspects. Choose one spirit in whose domain you have spent a long rest. Places where nature has been replaced by construction, such as in dungeons and towns, are no longer part of a spirit's domain. For example, a castle in a forest, a city in a desert, or a dungeon in a mountain are not part of a spirit's domain.

There are three different nature spirits you can serve. You or your DM can, however, adapt these spirits to the setting you're playing in. For example, you could choose the Many-Tailed Scorpion in place of the Snake of Many Faces, or the Coral-Crowned Whale instead of the Tree-Horned Stag.

The Tree-Horned Stag:

* **Domain:** Forests and Jungles
* **Specialties:** Healing and Magic
* The Tree-Horned Stag takes the form of a white deer whose antlers grow into tree branches, which seem to constantly move through the four seasons in a never-ending cycle. The leaves from its branches are teeming with magic that can heal any sickness.

The Snake of Many Faces:

* **Domain:** Deserts and Caves
* **Specialties:** Fortitude and Mirage
* The Snake of Many Faces takes the form of a snake with seven heads, each of them crowned with a sparkling jewel on its forehead. Its white scales glow with an opalescent shine that shifts with the light. Its scaly hide is thicker than any armor, and its jewels create and dispel the mirages of the desert.

The Six-Legged Wolf:

* **Domain:** Tundras and Mountains
* **Specialties:** Combat and Family
* The Six-Legged Wolf takes the form of a snow white wolf with three pairs of legs and an impossibly long tail. Snowflakes flutter around its form, regardless of the weather. Any creature of nature under its domain is part of the wolf's pack, and it will fight to the death to protect them.

Once you've chosen a nature spirit, it grants you a boon. The boon depends on the guardian chosen. Your witchmark evolves with your boons:

the shape of antlers appears on your forehead if you choose the Tree-Horned Stag, the shape of scales on your skin if you choose the Snake of Many Faces, or the shape of fangs at the corners of your mouth if you choose the Six-Legged Wolf.

* **Tree-Horned Stag:** The Tree-Horned Stag hastens your magical abilities while in combat. When you use an action to cast a spell, you can use your bonus action to make a weapon attack. You can use this feature a number of times equal to your Wisdom modifier. You regain all expended uses when you finish a long rest.
* **Snake of Many Faces:** The Snake of Many Faces protects you by covering you with spectral, opalescent scales. When your HP falls below 50% of your total HP, rounding down, your AC increases by 1. When your HP falls below 15%, your AC increases by 1 again.
* **Six-Legged Wolf:** The Six-Legged Wolf guides your attacks as you pounce on your enemies with supernatural strength. While in combat, if you use at least 10 feet of your movement to move towards a creature you are attacking, you have advantage on your attacks against that creature.

3rd Level: Gift of the Spirits

Once a day, you can commune with the guardian spirit from which you possess a boon and ask it for help in your journey. To do so, you must meditate for 10 minutes while your bare feet touch the ground. Roll a d20 plus your proficiency modifier; this represents your ability to focus and establish a connection with the spirit. If you use this feature while in the domain of the spirit you wish to contact, you roll this check with advantage. This check cannot be assisted by another creature using the Help action or by helping spells such as *guidance*. On an 11 or higher, the GM rolls on the table below to decide what gift you receive:

d6	Gift
1	Weather is favorable to you on your journey.
2	Foraging and hunting for food yields bountiful results.
3	Ask a yes or no question that the spirit could reasonably have knowledge of. The spirit answers you honestly.
4	Choose one skill you are proficient with. Until you finish a long rest, you add a +1 when rolling skill checks of that skill.
5	Your path is clear of random combat encounters with hostile beasts or plants, so long as you don't go out of your way to provoke them.
6	Choose a gift from the list above.

The gift lasts until you finish a long rest. Once you've used this feature, you can't use it again until you finish a long rest.

7th Level: Chosen of the Spirits

At 7th level, your bond with the nature spirits strengthens, the powers they give you growing in turn. You can choose the same nature spirit you selected at 3rd level or a different one, provided you've spent at least one long rest in its domain.

* **Tree-Horned Stag:** The Tree-Horned Stag gifts you its magic to aid you in your journey. Choose any cantrip from the cleric or druid spell list. You are now able to cast this cantrip at will. Wisdom is your spellcasting ability for this cantrip. Additionally, you know one extra spell of your choice from the ranger spell list.
* **Snake of Many Faces:** The scales of the Snake of Many Faces shield you not only from physical blows, but from magic. When you are subjected to an effect that allows you to make a Strength or Dexterity saving throw to take only half damage, you instead take no damage when you succeed on the roll.

* **Six-Legged Wolf:** The Six-Legged Wolf teaches you its ways of hunting in a group. You have advantage on a weapon attack roll against a creature if at least one of your allies is within 5 feet of the creature and the ally isn't incapacitated.

11th Level: Favored Domain

At 11th level, the domain over which the nature spirit rules is your home and sanctuary, and you are at your strongest when fighting in it. You can choose the same nature spirit you selected at 3rd or 7th level or a different one, provided you've spent at least one long rest in its domain.

* **Tree-Horned Stag:** When you are in the Tree-Horned Stag's domain:
  - You can use one healing spell at first level without consuming a spell slot. Once you've used a healing spell using this feature, you can't use it again until you finish a long rest.
  - When you cast a healing spell, you can choose to heal the maximum amount of hit points possible for that spell. Once you've empowered a healing spell using this feature, you can't do so again until you finish a short or long rest.
* **Snake of Many Faces:** When you are in the Snake of Many Faces' domain:
  - You are able to see through illusions without the need for a roll.
  - You can cast a modified version of the *project image* spell without using a spell slot. The spell only lasts for 1 hour, not 1 day, and you can only make the illusion seem either like yourself, or like a white snake that is as long as you are tall. Once you've cast this spell using this feature, you can't do so again until you finish a long rest.
* **Six-Legged Wolf:** When you are in the Six-Legged Wolf's domain:
  - You can choose to use a bonus action instead of an action to help a friendly creature within 5 feet of you.
  - Your movement goes up by 10 feet, you are resistant to cold damage, you are not affected by extreme cold temperatures, and your Wisdom (Perception) rolls are not made at a disadvantage when within an area of heavy snowfall.

15th Level: Final Summoning

At 15th level, your connection to the guardian spirits of nature reaches its full potential. You are able to summon one of the spirits to your end and use their incredible powers at a great cost.

As an action, you can summon an aspect of the spirit of your choice, provided you have chosen that spirit at least once at 3rd, 7th, or 11th level. Each time you use this ability, you may choose a different spirit. When you do so, a manifestation of your chosen spirit envelops you in its spectral form while your body floats in its middle. Your size is Large (if there isn't enough room for the spirit, the summoning fails), you regain all of your hit points, your speed is 40 feet, and you are immune to being charmed, paralyzed, petrified, or prone. Unless otherwise stated, any ability that takes an action, a bonus action, or a reaction can't be used while in this state; your abilities are replaced by a new set of abilities detailed below. You can make as many attacks as is stipulated by the abilities below. You are considered proficient for all your attacks under this form, and add your proficiency bonus to the attack rolls.

You can summon the spirit for a maximum of 3 rounds. You can end the summoning with a bonus action.

Tree-Horned Stag

A manifestation of the Tree-Horned Stag envelops you, granting you its magical abilities.

* Your Wisdom score increases by 2.
* You can cast a leveled spell that uses an action and a leveled spell that uses a bonus action on the same turn.
* Once per round, you can cast a ranger spell you know without using a spell slot.
* If you use a spell to heal one creature, you can use a bonus action to heal a second creature you can see for the same number of hit points without consuming an additional spell slot.
* You and a number of creatures you can see equal to your Wisdom modifier have advantage on all Wisdom saving throws.
* You can use your action to make two attacks per round. All your attacks are considered magical for the purposes of overcoming resistances.
  - You can make a melee attack with your horns. Your reach is 10 feet and you add your Wisdom modifier and your proficiency bonus to the attack roll. On a hit, you inflict force damage equal to 2d8 plus your Wisdom modifier.

Snake of Many Faces

A manifestation of the Snake of Many Faces envelops you, granting you its protection.

* Your AC increases by 2.
* You have resistance against non-magical damage.
* All illusions within a 50-foot-radius sphere centering on you are instantly dispelled. No hostile creature is able to cast any illusions while in this zone.
* A number of creatures you can see equal to your Wisdom modifier increase their AC by 1.
* You can make one tail attack and one bite attack per round. All your attacks are considered magical for the purposes of overcoming resistances.
  - You can make a tail melee attack. Your reach is 10 feet and you add either your Wisdom or your Strength modifier and your proficiency bonus to the attack roll. On a hit, you inflict force damage equal to 2d8 plus the modifier you used in your attack roll, and the creature must make a Dexterity saving throw against your spell save DC. On a failure, the creature is grappled. If the creature tries to liberate themselves from your grasp, you can choose to contest their Strength (Athletics) or Dexterity (Acrobatics) check with a straight Wisdom check (d20 + Wisdom modifier) instead of a Strength (Athletics) check.
  - You can make a bite melee attack. Your reach is 10 feet and you add your Wisdom or your Strength modifier and your proficiency bonus to the attack roll. On a hit, you inflict force damage equal to 1d12 plus the modifier you used in your attack roll, and the creature must make a Constitution saving throw against your spell save DC. On a failure, the creature is poisoned until your summoning ends. Immunities to the poisoned condition are ignored.

Six-Legged Wolf

A manifestation of the Six-Legged Wolf envelops you, granting you its combat prowess.

* Your Strength or your Dexterity score increases by 2.
* Your movement does not provoke attacks of opportunity.
* You have advantage on all attack rolls.

- You can make one pounce attack and one bite attack per round. All your attacks are considered magical for the purposes of overcoming resistances.
  - You can make a pounce melee attack. Your reach is 10 feet and you add either your Dexterity or your Strength modifier and your proficiency bonus to the attack roll. On a hit, you inflict force damage equal to 2d8 plus the modifier you used in your attack roll, and the creature must make a Dexterity saving throw against your spell save DC. On a failure, the creature is prone.
  - You can make a bite melee attack. Your reach is 10 feet and you add either your Dexterity or your Strength modifier and your proficiency bonus to the attack roll. On a hit, you inflict force damage equal to 1d12 plus the modifier you used in your attack roll. On a hit, the creature must make a Wisdom saving throw against your spell save DC. On a failure, the creature is frightened of you until your summoning ends. Immunities to the frightened condition are ignored.

Once the spirit's manifestation fades, you suffer the consequences of hosting such a powerful spirit in your body: you take psychic damage equal to half of your maximum HP, rounding up; your hit point maximum is halved until you finish a long rest; you take one level of exhaustion; and you must make a Wisdom saving throw against your own spell DC. You must subtract from the saving throw roll the number of rounds the summoning has been active. This save cannot be assisted through the Help action or by spells such as *bless*. On a failure, you fall unconscious. Once you've used this feature, you can't use it again until you finish 1d4 long rests.

Oath Of The Coven

A Paladin Witch Subclass for Hexbound

Nobody is more aware of the incredible power of witchcraft than witches themselves. Witches form covens comprised of powerful spellcasters and formidable warriors, covenants that grant them tremendous power, and bonds that share their power between one another. It is no wonder that with magical groups wielding such might, someone is needed to keep the peace.

Paladins who swear to follow the Oath of the Coven are there to protect witches—most of the time, to protect them from other witches. Despite the wide diversity of covens' values and teachings, nearly all of them include at least one Oath of the Coven Paladin. They are there to keep the peace and to protect other witches from outside threats, but also to ensure that their own companions do not go mad with power. Many are sent after witches who have broken the law, killed their masters, or otherwise endangered the well-being of other witches. Once an Oath of the Coven Paladin is on the hunt, very little can stop them.

These paladin witches use their witchcraft to stop spellcasters in their tracks. They are uniquely suited to counter and take down those who use magic to harm or manipulate others, and their abilities center around interrupting or resisting spells. Many witches are thankful for their presence, while many others resent them and see them as an unnecessary precaution stifling their pursuits in spellcasting, but witches have learned that a steady hand holding an unwavering sword can be the only thing stopping a coven from crumbling under its own weight.

Witchmark:

Witchmarks for Oath of the Coven paladins tend to take the form of family crests, since many of these paladins come from ancestral family lines. Other paladins have witchmarks in the shape of scars caused by damage-dealing spells, while others have the text of their own oaths as witchmarks snaking around their arms.

Tenets of the Coven:

The tenets of the coven vary by which coven a paladin is entrusted to protect, but all tenets revolve around punishing those who use magic for evil. Those who swear this oath are willing to do whatever it takes to stop those using magic to make others suffer.

* **Punish the Wicked, Help the Good:** I am the sword that punishes those who use magic for evil. I am the shield that protects those who use magic for good.
* **Seek out the Wicked:** Nothing in this world will deter me from seeking and finding those who have committed magical atrocities.
* **Neutralize or Exterminate:** I will not let those who have committed magical atrocities go free without paying for their crimes.
* **Magic is Neutral:** Magic, like nature, is a neutral force that can be used for great good or great evil. I will never make the mistake of seeing magic or those who practice it as inherently wicked.

Oath Spells:

Starting at 3rd level, you learn an additional spell when you reach certain levels in this class, as shown in the Oath of the Coven spells table. The spell counts as a ranger spell for you, but it doesn't count against the number of paladin spells you know.

Level	Spell
3rd	detect magic, hunter's mark
5th	silence, hold person
9th	dispel magic, counterspell
13th	locate creature, resilient sphere
17th	hallow, greater restoration

3rd Level: Channel Divinity

When you take this oath at 3rd level, you gain the following two Channel Divinity options.

* **Divine Dispel:** As an action, you force any creatures of your choice you can see that are using magic to put a creature under a magical effect, including but not exclusively charmed, frightened, or restrained, to make a Charisma saving throw against your spell save DC. On a failure, the magical effect ends.
* **Spell Lock:** When a creature uses a spell, you can use your reaction to impede that creature from using that same spell again. As a reaction, choose a creature that has cast a spell that you can see. That creature must make a Charisma saving throw against your spell save DC. On a failure, that creature is unable to cast the spell that triggered this reaction. They can repeat their saving throw at the end of their turns.

7th Level: Aura of Antimagic

Beginning at 7th level, your very presence disrupts the flow of magic in your vicinity. Hostile creatures within 10 feet of you have disadvantage on their concentration saving throws, and you and friendly creatures within 10 feet of you have advantage on Charisma saving throws.

At 18th level, the range of this aura increases to 30 feet.

15th Level: Ward of the Antimage

Starting at 15th level, you become even more resistant to any spell cast upon you. If a spell forces you to make a Wisdom or Intelligence saving throw, you can roll a Charisma saving throw instead of the saving throw the spell calls for.

Additionally, you can see through magical darkness and can't be slowed by magical difficult terrain.

20th Level: Witch Knight

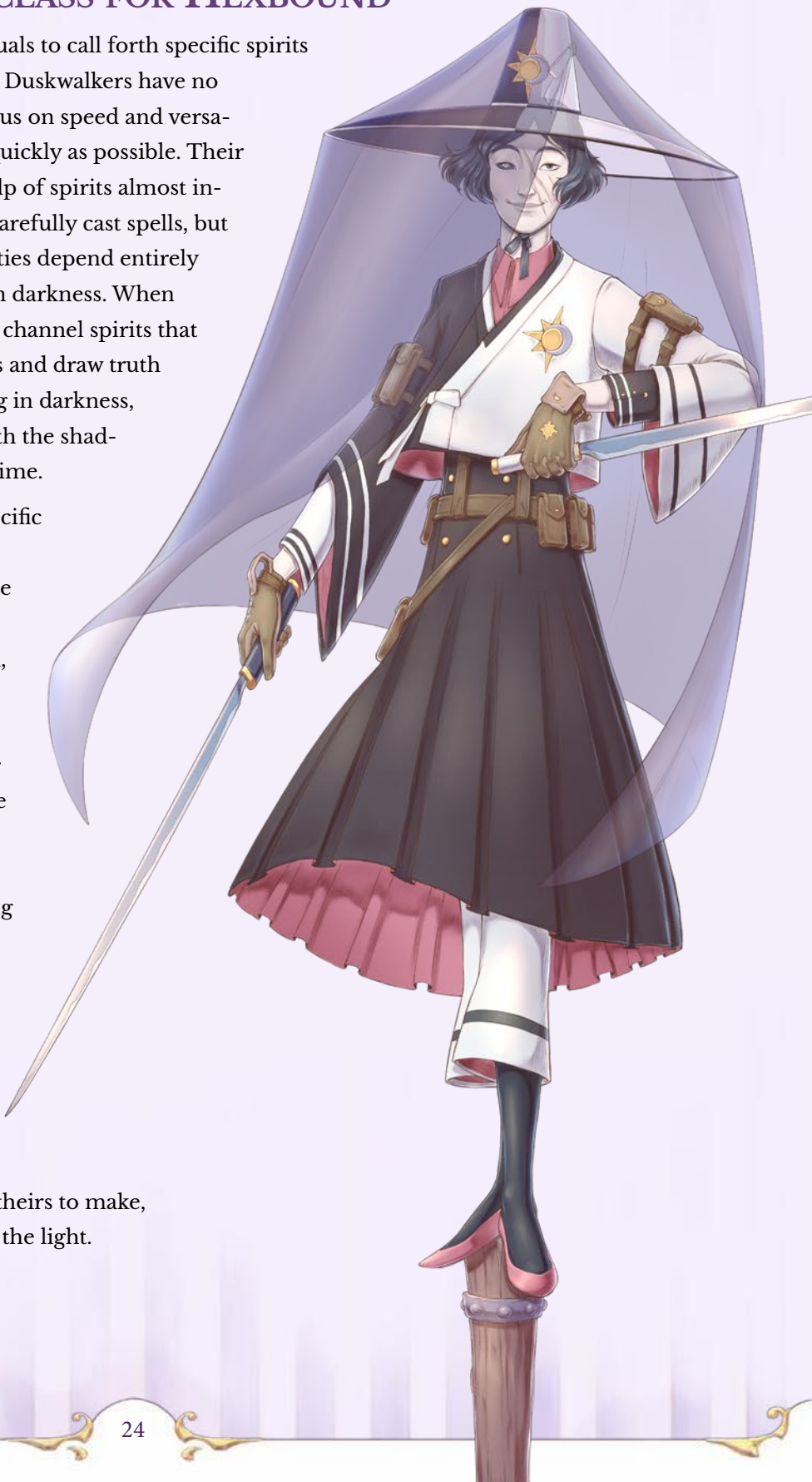
At 20th level, you can summon the spirits of those who have suffered at the hands of evil mages to embolden you in your crusade against those who abuse their powers.

Using your action, you undergo a transformation. For 1 minute, you gain the following benefits:

* You have resistance against damage from all spells.
* All spells you cast are treated as though you cast them at one spell slot level higher than the spell slot you actually used to cast the spell. A level 1 spell cast with a level 1 spell slot behaves as if it was cast with a level 2 spell slot.
* You and friendly creatures within 30 feet of you can't be blinded, charmed, deafened, frightened, paralyzed, or petrified by magical means.

Duskwalker Archetype

A Rogue Witch Subclass for Hexbound



Many witches go through lengthy rituals to call forth specific spirits through the veil and into our world, but Duskwalkers have no time for such frippery. Their covens focus on speed and versatility, learning to adapt to situations as quickly as possible. Their practice allows them to summon the help of spirits almost instantly, without the use of lengthy and carefully cast spells, but this comes at a cost: a duskwalker's abilities depend entirely on whether they are bathed in light or in darkness. When standing in a brightly lit room, they can channel spirits that give them formidable defensive abilities and draw truth from lies and fabrication; when standing in darkness, they can meld with it, becoming one with the shadows as they wait to strike at the perfect time.

This dichotomy inherent in their specific practice of witchcraft defines them. Not only their arcane abilities but their entire beings are influenced by light and dark. As different spirits are called to their aid, by the whims of the light and the dark rather than their own choices, many of them experience subtle changes in their demeanor. Some witches of this practice even report feeling as if their body is occupied by two completely different people, who each take control depending on the light.

Duskwalker witches constantly walk the crepuscular line between darkness and light. Some become defenders, advisors, and seekers of truth, but just as many become infiltrators, spies, and assassins. One must wonder if the choice of where they stand is really theirs to make, or if their agency in this is just a trick of the light.

Witchmark

Witchmarks for Duskwalkers tend to change depending on whether they favor light or darkness in their practice. Some have dark sclerae in one of their eyes to symbolize their existence between the two realms. Some have white smoke snaking up one of their arms and dark smoke up the other. The commonality between all Duskwalkers' marks is that they all symbolize the duality in their witchcraft.

3rd Level: Initiate of Light and Dark

When you choose this archetype at 3rd level, spirits of darkness and light influence your very being when you are in their domains.

The lighting in the space you are currently occupying dictates what abilities you can perform. You get access to different abilities depending if you are in darkness or bright light. When you are in dim light, you can choose between the abilities given by darkness and bright light. Once you've chosen, you cannot change your selection. Whenever you leave dim light and enter darkness or bright light, your choice is overpowered by the lighting you are standing in. If you leave a zone of darkness or bright light and re-enter dim light, you must choose again.

3rd Level: Crepuscular Combatant

Starting at 3rd level, your demeanor in combat changes drastically depending on which spirits accompany you, relying on true strikes when bathed in light, and on underhanded tactics when submerged in darkness.

When in Darkness: As long as you are in darkness, you can use your Sneak Attack against a creature provided you don't have disadvantage on the attack roll: you don't need advantage on the attack roll or for another hostile creature to be within 5 feet of the target. All other rules for Sneak Attack still apply to you.

When in Light: Once per turn, you can reroll one die of your damage rolls. Once you've rolled, you must take the second roll.

3rd Level: Eyes of Twilight

Starting at 3rd level, spirits reveal to you the world through unclouded eyes. Spirits of darkness let you see through their domain, and spirits of light expose the weaknesses of others.

When in Darkness: You are immune to the blinded condition and you gain darkvision out to a range of 60 feet. If you already have darkvision, its range increases by 30 feet.

When in Light: When looking at a creature that is also under bright light, you use your bonus action to hear the truths whispered by the spirits of light. You know any damage vulnerabilities, resistances, or immunities it has. You can use this feature a number of times equal to your proficiency bonus. You regain all uses of this feature after finishing a short or long rest.

9th Level: Step of Dusk

At 9th level, the way you walk through the world changes drastically. Light guides your steps and protects you from dangers on your path. Darkness envelops you, shielding you from prying eyes and allowing you to fade through it as if you were a shadow.

When in Darkness: As part of your movement, you can meld with the shadows and teleport yourself to an unoccupied space you can see within range. The space you teleport to must also be in darkness. Your range for this ability is half your speed. You can bring along objects as long as their weight doesn't exceed what you can carry, but no living beings. This movement does not trigger

attacks of opportunity. You can move this way a number of times equal to your proficiency bonus. You regain all uses of this ability after finishing a short or long rest.

When in Light: You can't be slowed by difficult terrain, magical or otherwise, and you instinctively know if there are any traps within 30 feet of you. You don't know the exact type of trap or its exact location, but you can determine whether it is magical, and what kind of damage, if any, it deals.

13th Level: Penumbral Blades

At 13th level, light and darkness dictate your attacks. Spirits of darkness ensure a deadly outcome to each strike you make, and spirits of light help your allies strike truer.

When in Darkness: When rolling damage, you can reroll all 1s. You must take the second roll.

When in Light: When a friendly creature that you can see and is within bright light rolls damage against another creature, you can use your reaction to make the target of that damage make a Wisdom saving throw (DC equals 8 + your proficiency bonus + your Dexterity modifier). On a failure, the attacker can roll your sneak attack bonus as part of their damage. The sneak attack damage type matches that of the initial attack; for example, if your ally was doing fire damage, the sneak attack damage will also be fire damage. You can use this ability a number of times equal to your proficiency bonus. You regain all uses of this feature after finishing a long rest.

> ***Reminder:*** Sneak Attack can only be used once per turn as specified by the Sneak Attack ability. That means that if you use Penumbral Blades, you can't use your Sneak Attack bonus again on that same turn, but you can use it in any subsequent turns.

17th Level: Master of Light and Dark

At level 17, you have mastered the shifts in the veils when you cross the boundary between light and dark, and can bend them to your will. As a bonus action, choose light or dark. When you do so, you emanate an aura of darkness or bright light with a radius of 5 feet. If it's an aura of bright light, it creates an additional 5 feet of dim light beyond your aura of bright light. As a bonus action, you can switch from light to darkness or end the effect. In addition to affecting your surroundings, this also affects your abilities that are determined by light conditions, letting you take control over when you wish to use your light or dark abilities. You can only use this ability three times, and regain the ability to do so when you finish a long rest.

Coven Of Spirits

A Sorcerer Witch Subclass for Hexbound

There are families of witches that go back for generations upon generations, each of their members devoting their lives to the study of witchcraft. Their devotion to the craft changes their very blood with each passing heir until the art of witchery is in the very veins of all those born under the branches of those family trees. They are called Witch Sorcerers.

Witch Sorcerers have witchcraft in their lineage, and their powers reflect this. The spirits of their ancestors watch over them at all times, and empower them in ways that are not available to any other magic practitioner, allowing them to weaken or strengthen magic around them, and cheat death itself. Their power, however, comes at a price, as their ancestors watch over the sorcerer's every move, forever judging their actions and ensuring that the interests of the family remain their top priority. It is up to the witch sorcerer to decide if they will force their own path.

Witchmark

Witchmark for sorcerers are passed down from parent to child with little divergence. They are unique to every witching family, and often look like the family crest. Witching families are generally proud of their ancestry, and their witchmarks are often displayed prominently on their bodies, in places like their face or their hands.

A Note: Several of the abilities for this subclass depend on standing with your ancestors, as they watch your every move and decide to give their support or not. When creating a Coven of Spirits sorcerer, decide what your ancestral line values and cares about, what they would want for your sorcerer to do with their life.

This will allow you and your GM to decide if your ancestors would lend their help to you or not based on your previous choices, similar to a warlock patron.

1st Level: Ethereal Coven

When you choose this origin at 1st level, you can project your consciousness into the Ethereal Plane while dreaming to seek the counsel of your witch ancestors.

During a short or long rest, you can transport your consciousness into a safe pocket plane where you and your ancestors can meet while you sleep. When you meet them, you effectively ask the same questions as the *augury* spell. You can also use this time to converse for a short while with them, what they tell you being at the discretion of the GM.

At level 10, your bonds with your ancestor strengthen, you can now effectively ask the same questions as the spell *commune*.

Your ancestors watch your every move, and might not choose to respond at all when asked depending on your standing with them.

1st Level: Favored Heir

At 1st level, the spirits of your witch ancestors protect you and those you love from death. When you or a creature you can see within 60 feet of you rolls a failure in a death saving throw, you can spend 1 sorcery point to reroll that death saving throw. Additionally, if you roll a natural one on a death saving throw, it only counts as one failure instead of two, and any attacks that would automatically make you fail two saving throws only make you fail one.

6th Level: Weakening Spirits

At 6th level, you summon the spirits of witches in your bloodline to weaken spells cast against you or your friends. As a reaction and by spending 2 sorcery points, you can weaken a spell that requires a saving throw targeted to a creature you can see, the creature adds your Charisma modifier to their saving throw.

Once a creature has benefited from this feature, you can't use this feature on that same creature until you finish a short or long rest.

14th Level: Emboldening Spirits

At 14th level, you summon the spirits of witches in your bloodline to empower your spells. When you cast a spell requiring a saving throw from the target, you can spend 4 sorcery points to add your Charisma modifier to your spell save DC a second time.

Once you've used this feature against a creature, you can't use it against that same creature until you finish a short or long rest.

18th Level: Shield of the Coven

At 18th level, the spirits of your witch ancestors stand proudly at you and your allies' side, protecting you. As a bonus action you can spend 4 sorcery points to summon the spirits of your ancestors around one non-hostile creature you can see that your ancestors would approve of, at the GMs discretion. That creature gains an AC bonus equal to your Charisma modifier for 1 minute.

Once you've used this feature on a creature you can't use it again on that same creature until you finish a short or long rest.

Circle Of The Brew

A Druid Witch Subclass for Hexbound

When mentioning the word witch, many instantly think of the witch druids belonging to the Circle of the Brew. After all, their practice is so well-known it has codified the general idea of witch.

Circle of the Brew witches worship nature and spirits equally, and use both in their witchcraft. They see the natural world as a giver of blessings, and it's their duty to take those resources and transform them to suit their needs, and they do so with the help of spirits. They distill the natural and spiritual energies into powerful magical brews that they can then ingest or have other ingest to wondrous results.

Because of their unconventional practices and their insistence on changing and shaping the natural world to suit their needs, Circle of the Brew druids are the odd ones out of all the druid circles. They are the most likely out of all druids to live close to or even in civilization, sharing their magic with those who need it. Many Circle of the Brew druids become famed healers and apothecaries.

They fit perfectly, however, in the world of witch covens. Many Circle of the Brew druids are the designated healers and pharmacists in enormous covens, and they also tend to be among the richest witches because of their incredible magical potions.

Witchmark

Witchmarks for this witch's druid circle are varied. Some take the form of their favorite ingredients, such as vines coiling around their limbs. Others look like soil covering their feet, representing their connection to nature and where they find most of their ingredients. There are also witches of this circle that have the recipe of the first magical brew they managed to make as their witchmark, emblazoned on their back or arms.

Circle Spells

NNature's gifts are plentiful, and your skills and spells are perfectly suited to harnessing and shaping those gifts to suit your needs. At 3rd, 5th, 7th, 9th, and 11th level you gain access to circle spells perfect for imbuing brews with. These are the only spells you can make brews out of.

Once you gain access to a circle spell, you always have it prepared, and it doesn't count against the number of spells you can prepare each day. If you gain access to a spell that doesn't appear on the druid spell list, the spell is nonetheless a druid spell for you.

Level	Spell
3rd	vile visage, toil and trouble
5th	bestow curse, haste
7th	polymorph, enhance talent
9th	hold monster, unrecall

2nd Level: Collapsible Cauldron

When you choose this circle at 2nd level, you gain the ability to take a cauldron with you wherever you go by reducing it to the size of a thimble. As an action, you can collapse or expand your cauldron from its thimble size to its full size, or vice versa. It takes a minute for the cauldron to complete the collapsing or expanding process. The cauldron's weight when collapsed in its thimble form is negligible, and in its expanded form it weighs 70 lbs. You can make any cauldron worth at least 20 gold pieces become a collapsible cauldron by concentrating on it for 1 hour. Once a new cauldron becomes collapsible, the old one loses its collapsible property and reverts to its full size if it was in thimble form.

2nd Level: Brew of Wild Shape

When you choose this circle at 2nd level, you call upon the gifts of the spirits to bottle your wild shape ability into a brew of wild shape.

Making a brew of wild shape in your collapsible cauldron takes 10 minutes and spends one use of your wild shape ability. As an action, you or any willing creature can consume the brew of wild shape. The creature that has consumed the brew of wild shape immediately uses the wild shape ability as if they were a druid and chooses their beast form; they are limited by the same rules and enjoy the same advantages as a druid assuming the form of a beast. If the creature consuming the brew of wild shape is not a druid, they can only maintain their beast form for half the time you would be able to maintain it. When this time is over, they make a Constitution saving throw against your spell save DC or are stunned for one round. If a creature consumes your brew of wildshape unknowingly or unwillingly, the brew of wild shape has no effect.

When a brew of wild shape is made, you can't regain that use of wild shape until the brew is ingested, destroyed, or until you take a long rest. At the end of a long rest you regain all your uses of the wild shape ability, including those used to make brews of wild shape, and any brews of wild shape you had prepared but had not been consumed lose their magical effect.

3rd Level: Magical Brew

Starting at 3rd level when you acquire your first two circle spells, you can infuse a brew with any of your circle spells. Making a magical brew takes 10 minutes and uses a spell slot one level lower than the spell slot level of the spell (with a minimum of 1). For instance, making a brew of *vile visage* uses a level 1 spell slot instead of the level 2 spell slot it

takes to cast the vile visage spell. You cannot make a potion of a spell at a higher level than the base spell and you cannot cast the spell as a ritual to make a magical brew. Only spells from the Circle of the Brew spell list can be used to make magical brews. If a spell has a material component, it must still be used even when brewing a magical brew.

A magical brew's magic still takes effect even if the creature that consumed it did so unwillingly or unknowingly. If a creature that has consumed a magical brew needs to make a saving throw to avoid the effect of the brew, like with the *toil and trouble* brew, the *polymorph* brew, or the *hold monster* brew, they do so with disadvantage.

Once you finish a long rest you regain all spell slots, including those used while making magical brews, and any magical brews you had prepared but had not been consumed lose their magical effect. You can have a number of magical brews equal to your Wisdom modifier active at a time. Brews of wild shape do not count towards the total number of magical brews you can have active at a time.

6th Level: Refined Brew of Wild Shape

Starting at 6th level, you have become an expert at crafting your brew of wild shape. Any creature that consumes it, even if they do so unknowingly or unwillingly, is turned into a beast. When an unknowing or unwilling creature consumes your brew of wild shape, you choose the beast form they assume from the array of forms you yourself can assume. Additionally, creatures that consume your brew of wild shape no longer need to make a Constitution saving throw against your spell DC once the wild shape ability ends.

10th Level: Expert Ritualist

When you reach 10th level, you have become an expert at ritual casting. When you cast a spell as a ritual, the time and cost of any material components is reduced by half, rounding down.

14th Level: Master Brewer

When you reach 14th level, brewing holds no more secrets for you. When you prepare your spells after a long rest, choose one spell from the druid spell list that can only affect one creature. You can make magic brews of that spell so long as you have it prepared, even if it's not on your circle spell list. You can change the spell you can make magical brews with at the end of a long rest.

The Witchblade

A Fighter Witch Subclass for Hexbound

Some covens of witches practice witchcraft not to sling spells, but to enhance their powers in battle. Witches who choose this way are called Witchblades, and are renowned for their supernatural adaptability in the battlefield. Like all witches, Witchblades gain their magical abilities by summoning spirits, but the way in which they do this is unique. They use their spirit-summoning abilities to imbue their blades with the spirits of warriors who came before them, learning their fighting techniques in the process. The stronger a Witchblade is, the more spirits they can summon to their weapon, and the more formidable and adaptable they are in battle. Witchblades excel in changing their tactics to suit their surroundings and exploiting their target's weaknesses.

Witchblades are easily recognized by the weapon that gives them their name. Over time, reflecting its wielder's growth in power, the weapon changes to reflect the particular brand of witchcraft of its wielder — growing in size, for example, or glowing. It is said that when a Witchblade grows sufficiently strong, their weapon itself becomes as changeable as its wielder, thanks to the spiritual energy constantly stored in it.

The Witchblade is a "mimic fighter", using the abilities of other fighter subclasses to adapt to different situations! They learn these various abilities, however, like wizards learn additional spells. Their changing weapon and abilities make them extremely adaptable to all kinds of situations, and the method by which they can acquire new subclasses to use brings a whole new set of meaningful, roleplay-heavy choices and a new kind of interaction for game masters to put in front of their players. GMs can even use the different spirits that the Witchblade summons as NPCs that interact with the Witchblade, opening completely new opportunities for roleplay.

Witchmark

Witchblades' witchmarks usually appear as scars. Instead of a singular scar growing as the Witchblade becomes more powerful, more and more scars appear along their body. It is said that the placement of these scars mirror the places where the spirits of the warriors they summon were dealt a killing blow. Other less common witchmarks for Witchblades include coats of arms in witch-knight orders, or swords that dance around Witchblades' bodies when they use their witchcraft.

3rd Level: Witchblade

When you choose this archetype at 3rd level, your weapon becomes a beacon that pierces through the veil between the material and the ethereal plane, granting you the ability to contact spirits. You can transform any weapon you have proficiency with into your witchblade by meditating with it for 10 minutes. Your witchblade counts as a magical weapon for the purpose of overcoming resistance and immunity to nonmagical attacks and damage. Additionally, you always know the location of your witchblade as long as it's in the same plane as you. You can't have more than one witchblade. If you make a different weapon your witchblade, the former witchblade loses its magical properties and is no longer considered a witchblade.

3rd Level: Spirits of Masters

At 3rd level, you gain the ability to summon a martial master to your witchblade, gaining their knowledge in battle. Select two martial archetypes from the list of martial archetypes available to fighters. After a long rest, you can meditate for 10 minutes to call for the help of the spirit of a master of one of these martial archetypes. The martial master spirit is bound to your witchblade, and you know all abilities unlocked at 3rd level of the selected martial archetype. For subclasses that allow you to cast spells, like the Eldritch Knight, and other subclasses that have specific resources to that subclass, you have the same resources they do at level 3. For example, a level 4 Witchblade Fighter that summons the spirit of an Eldritch Knight knows three spells, and has two level 1 spell slots. At the end of the following long rest, the martial master spirit leaves your witchblade, and you may choose to call upon the same or another spirit.

You can learn over time to call for master spirits of other martial archetypes. There are two ways to be able to summon a different martial master spirit. You can train for one week with another fighter that has a martial archetype different from the ones you can call to your witchblade. After training, you will be able to call on the spirit of a master of that martial archetype. Alternatively, if you land the killing blow upon a fighter with a martial archetype, you gain the ability to call on the spirit of a master of that fighter's martial archetype. You cannot learn martial archetypes from other witchblades.

7th Level: Spiritual Style

At 7th level, you are able to not only call on the knowledge of spirits for their martial archetypes, but for their fighting styles.

Select a fighting style other than the one you know. When meditating to use your Spirits of Masters ability at the end of a long rest, you also learn the additional fighting style you selected. At the end of the long rest, the fighting style leaves your witchblade and you may choose to call upon the same or another fighting style you've acquired.

Similarly to Spirits of Masters, you can learn to call for spirits to harness additional fighting styles. You learn to summon spirits of additional fighting styles in the same way you learn to summon spirit masters of additional martial archetypes. You cannot learn a fighting style and an archetype at the same time; if you train with or kill another fighter, you must choose whether to learn their fighting style or their archetype. Similarly, you cannot learn fighting styles from other Witchblades.

10th Level: Battlefield Witchcraft

At 10th level, you apply your knowledge of witchcraft and spirit manipulation to the battlefield, harnessing the spirits of those you have slain directly onto your witchblade.

When you deal the finishing blow on a creature that is hostile to you and of a CR equal or higher than 1, or when you crit on an attack, you can choose to gain one additional use of Second Wind. You cannot gain more than one additional use of Second Wind per turn. All additional uses of Second Wind gained through this ability disappear once combat is over and you are out of initiative. You can use this feature a number of times equal to your proficiency bonus. You regain all uses of this feature after finishing a long rest.

A Note: The CR restriction is to circumvent the "bag of rats" problem. Metagaming players have been known to try to get small, easy to carry creatures to use for abilities that are triggered on a kill. This problem is prevalent in official subclasses. An alternative ruling (used by Matthew Mercer on his Gunslinger Fighter subclass) is to make it "a creature of significant threat". If this sounds like something that will work at your table, please use it instead of the CR solution.

15th Level: Exalted Witchblade

At 15th level, the spiritual energy constantly stored in your witchblade changes it, giving it magical powers similar to your own.

As an action, you can transform your witchblade into the shape of any weapon you are proficient with. The witchblade retains only its color, materials, and embellishments, and acts exactly as the weapon it has taken the shape of. If the witchblade had any bonus to attack or damage, it retains this bonus after transformation. The witchblade also retains any other magical properties it had before the transformation. For instance, if the witchblade was a +1 shortsword that dealt an additional 1d6 of radiant damage and is transformed it into a warhammer, the witchblade is now a +1 warhammer that deals an additional 1d6 of radiant damage. If the witchblade is transformed into a weapon that requires ammunition, like a bow or a crossbow, you always have ammunition for this weapon. This does not ignore a weapon's loading requirement or apply to thrown weapons like javelins, which have to be recovered once thrown.

18th Level: Master of Spirits

At 18th level, your connection with the masters you summon to your witchblade grows with you in power.

When selecting a martial archetype after a long rest through the use of your Spirits of Masters ability, you learn the level 18 feature or features of the martial archetype selected, in addition to the level 3 features. For subclasses that allow you to cast spells, like the Eldritch Knight, and other subclasses that have specific resources to that subclass (that you unlock at either level 3 or level 18), you have the same resources they do at level 18. For example, a level 19 Witchblade Fighter that summons the spirit of an Eldritch Knight knows 12 spells, and has four level 1 spell slots, three level 2 spell slots, three level 3 spell slots, and one level 4 spell slot.

The Intoner

A Bard Witch Subclass for Hexbound

Bards of the College of Witchcraft are called Intoners. They specialize in calling spirits through the use of songs. Intoners do not use musical instruments other than their own voices to cast their magic, and as a result must train their vocal chords rigorously for them to withstand the arcane energy required to summon spirits. The training takes years, as mastering any branch of witchcraft often does.

The Intoners of the College of Witchcraft keep the secrets of their arcane songs to themselves. These songs are charged with magical energy so that their sounds can pierce through the veil between the planes, reaching the astral home of spirits where the living cannot tread. The songs are then used as invitations — or lures — for specific spirits to cross the veil and manifest themselves in a specific location. With these spirits, the Intoner dominates the flow of battle, invoking specific spirits to change the tempo of the battlefield to their whim.

Witchmark

Witchmarks for Intoners are usually placed on the neck or chest to signify how their voices have been altered and enhanced with arcane energy through witchcraft. Some Intoners have thin vertical lines that go from the bottom of their chin to the center of their chest to simulate the strings of a violin, and these move when they sing as if they were being plucked. Other Intoners use the musical sheet of a song that has a lot of emotional significance to them as their witchmarks. The f-shaped holes on the body of a violin, or the lyrics to a particularly personal song are also common witchmarks for Intoners.

3rd Level: Spiritual Knowledge

At 3rd level, you can use your voice to commune with the spirits that dwell beyond the veil and ask for their wisdom. At the end of a long or short rest, you can spend 10 minutes singing a song that draws forth a specific spirit to grant you additional proficiencies:

* **Healer:** Proficiency with Healer's Kit
* **Thief:** Proficiency with Thieves' Tools
* **Thespian:** Proficiency with Disguise Kit
* **Pirate:** Proficiency with Navigator's Tools and Water Vehicles
* **Farmer:** Proficiency with Land Vehicles
* **Scholar:** Proficiency in an additional language of your choice

This does not give you any tools, only the proficiencies in using them. You lose every proficiency or language you have acquired through this ability when your hit points are reduced to 0, or after the next long rest.

3rd Level: Arcane Voice

At 3rd level, you have sufficiently trained your voice to withstand the arcane power you channel through it. You can choose to make your spellcasting focus your voice when casting a spell. If you do, all spells you cast have a verbal component, even if the spell doesn't specify it. If you choose to use your voice as your focus, you can't lose your spellcasting focus unless you are silenced or otherwise can't perform verbal components.

3rd Level: Song of the Spirits

At 3rd level, you are able to use songs to summon spirits through the veil and into the material plane to your aid. When you finish a long rest, you prepare a number of songs equal to your Charisma modifier. Preparing a song requires that you spend time warming up your voice to reach across the veil into the astral plane: 2 minutes per song prepared.

As an action, you can spend up to three uses of your Bardic Inspiration to sing a specific song, creating an aura. The size of the aura depends on how many uses of Bardic Inspiration you have consumed:

* 1 use creates an aura with a radius of 15 feet.
* 2 uses creates an aura with a radius of 25 feet.
* 3 uses creates an aura with a radius of 35 feet.

Once you've started singing, you can use a bonus action on each of your turns to continue your current song without spending any further uses of Bardic Inspiration. If you don't use your bonus action to continue singing, the song ends and you have to spend Bardic Inspiration to sing again. A song automatically ends if you reach 0 hit points. When casting a spell requiring verbal components while singing, the verbal components of the spell are replaced with singing. While you're singing, your movement is reduced by half.

You can't sing two different songs at the same time. Starting a new song immediately ends the effects of the previous song, and you must spend new uses of Bardic Inspiration to sing again.

* ***Song of the Nurses:*** You summon the spirits of healers and caretakers, surrounding you with an aura of a soothing spectral mist. All unconscious creatures, regardless of whether they are hostile or friendly, are stabilized as soon as they enter the song's aura.

* ***Song of the Lovers:*** You summon the spirits of fortunate and star-crossed lovers, surrounding you with an aura filled with spirits dancing an eternal waltz. Friendly creatures within the aura make Performance (Charisma) checks and Charisma saving throws with advantage.
* ***Song of the Pious:*** You summon the spirits of priests and devout believers, surrounding you with an aura filled with spectral feathers. Friendly creatures within the aura have advantage when rolling against a charm or when rolling to see through illusions.
* ***Song of the Wildlings:*** You summon the spirits of those who live in lush expanses of wilderness, surrounding you with an aura filled with spectral plants and greenery. The aura is considered magical difficult terrain for any creature hostile to you or your allies.
* ***Song of the Courtiers:*** You summon the spirits of nobles speaking in hushed whispers, surrounding you with an aura filled with spectral fans. Hostile creatures in this aura have disadvantage on saving throws against being charmed.
* ***Song of the Inquisitors:*** You summon the spirits of sleuths and detectives, surrounding you with an aura of inquisitive spectral eyes. Creatures within the aura have advantage on Perception (Wisdom) and Investigation (Intelligence) checks.
* ***Song of the Warriors:*** You summon the spirits of champions and combatants, surrounding you with an aura filled with the spectral shapes of great warriors of old. Friendly creatures within the aura cannot be frightened. Additionally, while inside the aura, friendly creatures gain an extra 5 feet of movement that can only be used to move directly towards an enemy.
* ***Song of the Champions:*** You summon the spirits of those that led armies in glorious battles, surrounding you with an aura filled with spectral weapons planted in the ground. Friendly creatures within the aura can choose to reroll one damage die per attack. They must take the new roll.

6th Level: Hymn of the Spirits

At 6th level, you are able to summon the spirits of beings far beyond the ethereal plane to come to your aid for a short period of time. As an action, you can spend either one use of your Bardic Inspiration or a third level spell slot or higher to sing a hymn, affecting creatures in a 15-foot-radius sphere centered on you until the end of your next turn. You are able to produce both a Song of the Spirits and a Hymn of the Spirits at the same time. When you do so, your voice gains a polyphonic, ethereal quality to it.

* ***Hymn of the Elementals:*** You summon the spirits of the primal elements, creating a burst of elemental energy. Roll an inspiration die and choose an element: fire, cold, or lightning. Until the end of your next turn, all friendly creatures within the hymn's area of effect add damage of that type equal to the roll of your inspiration die to their spell attacks.
* ***Hymn of the Shadows:*** You summon the spirits of those who lurk in planes filled with shadow, creating a burst of arcane darkness. Until the end of your next turn, friendly creatures within the hymn's area of effect can't provoke attacks of opportunity, and gain an additional 10 feet of movement.
* ***Hymn of the Fey:*** You summon the spirits of those who rule over ancient magical forests, creating a burst of fey mist. Roll an inspiration die. Until the end of your next turn, all friendly

creatures within the hymn's area of effect can't be charmed, and add the number you rolled on your inspiration die to their spell save DC when they try to charm another creature.

- ***Hymn of the Celestials:*** You summon the spirits of those who rule the heavens, creating a burst of golden clouds. Roll an inspiration die. All friendly creatures within the hymn's area of effect gain the amount rolled in temporary hit points.
- ***Hymn of the Devils:*** You summon the spirits of those who rule the hells, creating a burst of caustic smoke and soot. Hostile creatures within the hymn's area of effect must make a Charisma saving throw against your spell save DC. On a failure, they have disadvantage on Wisdom saving throws until the end of your next turn.

14th Level: Spiritual Choir

At 14th level, you are able to use the very spirits of those that fall while you sing to strengthen you. Whenever a creature with a CR of 1 or higher drops to 0 hit points inside of your Song of Spirits aura, you gain an additional use of Bardic Inspiration.

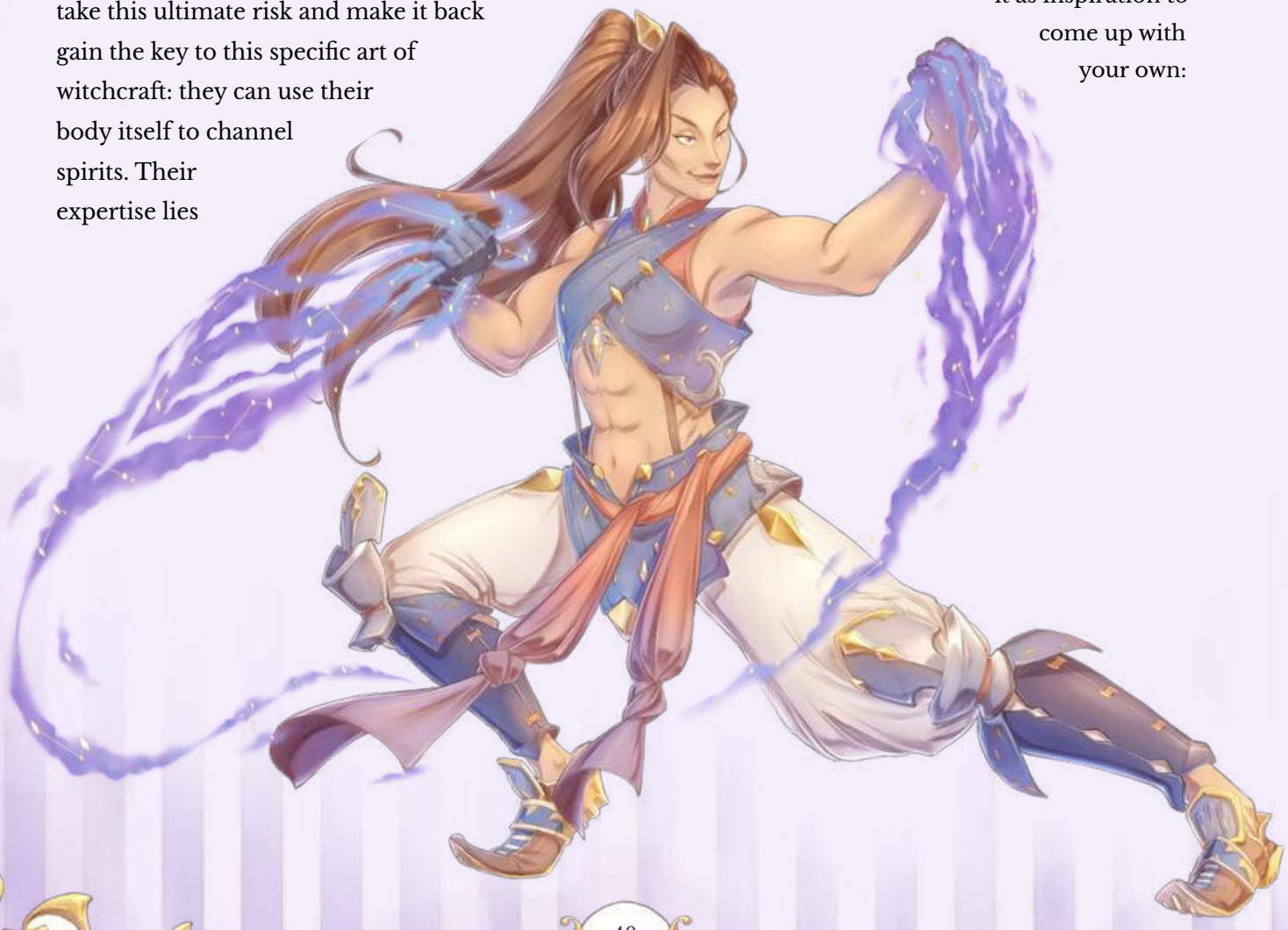
Way Of The Specter

A Monk Witch Subclass for Hexbound

Witches of the Way of the Specter go through harrowing training to acquire their abilities. After years of rigorous schooling and instruction of both their minds and bodies, a covenant ceremony takes place with their mentor in which the pupils experience death itself. The disciples effectively die, sent to the plane where spirits lie for a short moment, before being brought back to life by witch healers. Many witches in training do not survive this ceremony — or, at least, not entirely. They come back as empty husks, devoid of emotion and personality, part of their soul forever lost among the spirits. Those who do take this ultimate risk and make it back gain the key to this specific art of witchcraft: they can use their body itself to channel spirits. Their expertise lies in weakening their foes with attacks charged with spiritual energy, summoning spirits with each blow and driving them into the body of their target to siphon the target's life energy.

Witchmark:

A tell-tale sign of a witch following this tradition is their unusual witchmark. Rather than resembling a tattoo or a specific marking, the witchmark of these witches is their hands themselves. They twist and change due to the prolonged contact with spirits. You can roll on the table below to select how your hands look or use it as inspiration to come up with your own:



d6	Witchmark
1	Your hands are covered with burn marks. When you summon spirits to them, they are encircled in bright blue flames. As you gain levels in this class, the scars creep up towards your shoulders — and so do the flames.
2	The tips of your fingers are inky black. When you summon spirits to them, a dark liquid flows from your fingertips. As you gain levels in this class, the inky blackness rises to your elbows and reaches the sides of your neck.
3	Your hands are clear, as if they were made of glass or ice. When you summon spirits, they crack, encircling them in tiny shards of glass. As you gain levels in this class, your hands turn to bright colors, like stained glass.
4	Your hands become almost transparent in places, as if they were perpetually shifting between the material and ethereal plane. When you summon spirits, a mist gathers around them. As you gain levels in this class, a faint mist constantly wafts around your hands.
5	Your nails grow disproportionately quickly and curve downwards. When you summon spirits, they acquire an unnatural sheen, as if made of metal, appearing golden, silver, or iron-black. As you gain levels in this class, your nails turn more and more into sharp talons.
6	Your hands are marked by the runes used during the ritual that you undertook to become a witch. When you summon spirits, the runes glow brightly. As you gain levels in this class, a string of runes rises from your hands to your arms, forming the script of the covenant you agreed to.

3rd Level: Weakening Blows

You summon spirits that encircle your fists or weapons, and you use them to weaken the bodies of those receiving your blows. When you successfully hit a creature with an attack, you can spend 1 ki point to force the creature to make a Constitution saving throw. On a failure, the creature's vitality is weakened as the spiritual energy from your blows courses through their bodies. The creature takes one point of exhaustion. You can spend 1 ki point per attack to repeat this effect, but you cannot inflict more than three levels of exhaustion to one creature. At the end of each of the affected creature's turns, they lose one level of exhaustion. For instance, if you inflict three levels of exhaustion on a creature, at the end of the creature's following turn they will drop to two levels of exhaustion; the following round it will drop to one; and the following round it will lose all exhaustion.

6th Level: Death Spiral

You learn to manipulate the spiritual energy you have injected with your blows within a creature's body, further damaging the target from the inside. Whenever you hit an enemy with at least one point of exhaustion with an unarmed strike, you inflict one additional damage die of the attack you make against that creature for each point of exhaustion that creature is under.

11th Level: Siphoned Life

By injecting spirits into the body of a foe, you siphon out their energy to replenish your own. Whenever you use Weakening Blows to give a creature a point of exhaustion, you are healed for an amount equal to the damage roll of that attack. You can use this ability a number of times equal to your Wisdom modifier. You regain all uses of this ability after a long rest.

17th Level: Siphoned Essence

You have gained mastery over driving spirits into your foes' bodies, and are now able to affect their very essence. Select an ability score you want to damage other than Constitution. When you make an unarmed strike, you can use 5 ki points to force your target to make a saving throw. The saving throw is the same as the ability score you want to damage. If the creature isn't surprised, they make this saving throw with advantage.

If your target fails the saving throw, roll your martial arts damage die. The ability score you chose is lowered for your target by half of the martial arts roll. If the creature's ability score reaches 0, they automatically fail any ability check or saving throw using that ability score.

You must maintain concentration on this ability as if it were a spell, although it cannot be ended by spells like dispel magic. The effects of this ability end after 1 minute, when you or the creature's HP reach 0, or you lose concentration. You can use this feature a number of times equal to your Wisdom modifier. Whether your target succeeds or fails their saving throw, you cannot use this ability again on the same creature until you finish a long rest. You regain all uses of this ability after a long rest.

The Medium: Domain Of Witchcraft

A Cleric Witch Subclass for Hexbound

Preserving an oral tradition requires dedicated members devoting their lives to the safekeeping of that knowledge. Clerics of Witchcraft are traditionally the custodians of the oral tradition of witchcraft. The biggest threat to the survival of any oral tradition is the death of those that practice it, which is why these clerics' ability to invite spirits into their minds and learn their knowledge is vital to the survival of the practice. They are experts in the art of possession: both self-possession to learn the secrets of those that have passed, and also possession of others to weaken their foes from the inside. The clerics of this domain who choose to serve the divine generally serve the gods that rule over magic, knowledge, and death; some even act as psychopomps for them thanks to their ability to act as a bridge between the material and the ethereal planes.

Covens of Witchcraft clerics are often tasked to live within the covens of other witches in order to preserve the specific teachings of that coven, but this is not what all these cleric witches do.

Some Witchcraft clerics do not dedicate their lives to keeping the tradition of witchcraft alive, but rather decide to use their talents for possession to serve as a bridge between planes, giving others the opportunity to speak to those that have left the world of the living. Many of these clerics go by the term medium, as more than any witch they are the bridge that parts the veil between the worlds of the living and the dead, letting the dead communicate to the living through themselves.

Whether they do so out of the kindness of their hearts, the prospective monetary gain, or to right the wrongs of those that have been killed unjustly depends on the witch.

Witchmark

Mediums usually have their witchmarks on their eyes, symbolizing their ability to contact the realm of the dead. These witchmarks often take the shape of eyes, although some mediums have pupils in the shape of stars as a witchmark. Other Domain of Witchcraft clerics sport witchmarks on their hands or tongues, once again to symbolize the connection between the two realms. When using their gift and inviting spirits into their bodies or the bodies of others, the witchmark's color and glow is known to reflect the emotional state of the spirit.

1st Level: Witchcraft Domain Spells

Starting at 1st level, you learn an additional spell when you reach certain levels in this class, as shown in the Witchcraft Domain Spells table. The spell counts as a cleric spell for you, but it doesn't count against the number of cleric spells you know.

Level	Spell
1st	bane, command
3rd	hold person, ray of enfeeblement
5th	animate dead, speak with dead
7th	compulsion, phantasmal killer
9th	dominate person, raise dead

1st Level: Medium Possession

Starting when you choose this domain at 1st level, you can allow spirits to come into your mind, acting as the bridge between the planes of the living and the dead. By spending 10 minutes meditating, you can reach into the ethereal plane and summon a creature that has died. You must know the true name of the creature you summon. When you do so, your intentions and your character become clear to the spirit of that creature, at which point it may choose to come into your mind and speak through you at the GM's discretion.

The spirit can speak the languages they knew in life through you, but they can't move your body unless you allow them. If you do, their movements are slow and laborious. When speaking while possessed by a spirit, your voice changes to the voice of the spirit when they were alive. The connection lasts for 5 minutes, after which you must immediately take a short rest or gain 1 level of exhaustion. Once you've used this feature you can't use it again until you finish a short or long rest.

1st Level: Whispered Secrets

Starting at 1st level, you can ask spirits to infiltrate the body of a creature to know their weaknesses. As a bonus action, you send spirits into the body of a creature within 30 feet that you can see. Unless the creature has a witch subclass, they are unaware of the spiritual incursion. On your next turn, the spirits come back to you and tell you what that creature's damage resistances, immunities, and weaknesses are, if any. You can use this feature a number of times equal to your Wisdom modifier. You regain all expended uses when you finish a long rest.

2nd Level: Channel Divinity - Weakening Possession

Starting at 2nd level, you can use your Channel Divinity to weaken the body of a creature through spiritual possession. As an action, you send spirits into the body of a creature

within 30 feet that you can see. The creature must make a Wisdom saving throw against your spell save DC. On a failure, they are now vulnerable to radiant, necrotic, or psychic damage - your choice. If the creature was resistant or immune to the type of damage selected, they lose the resistance or immunity for the duration of this feature. This feature lasts for 1 minute, or until you lose your concentration (as if you were concentrating on a spell).

6th Level: Channel Divinity - Envoy of Feebleness

At 6th level, you use spirits to pass a debilitating effect from your body to your foes. As an action, whenever you are under one of the following conditions: blinded, charmed, deafened, frightened, paralyzed, poisoned, exhausted, or stunned, you can attempt to become free of that condition and pass it to another creature within 30 feet of you that you can see. The creature receiving the condition must make a Constitution saving throw against your spell save DC. On a failure, the creature is now afflicted with the condition you were under and you are no longer affected by it. If you were able to make saving throws against a DC to be freed of that condition, the creature is able to make those same saving throws to be freed, against the same DC.

If the creature is immune to the condition, it must still make a saving throw. On a failure, both you and the creature are not affected by that condition.

If the condition is exhaustion, the creature receiving the exhaustion condition has the same exhaustion levels as you had.

8th Level: Potent Spellcasting

Starting at 8th level, you add your Wisdom modifier to the damage you deal with any cleric cantrip.

17th Level: Master Medium

At 17th level, your mastery over spirits and possession knows no bounds, emboldening your abilities of possession and granting you new uses for them:

When you target a creature with Whispered Secrets you know which of their ability scores is the highest and lowest, as well as the damage resistances, inmunities and vulnerabilities.

You can use any other creature you can see that is under a negative condition as a source to pass a condition when using Envoy of Feebleness.

When a creature is under the effects of the Channel Divinity option Weakening Possession, the spirit possessing them can take control of the body of the possessed target. If the creature fails their saving throw when targeted by Weakening Possession, they are also under the effects of one of the following spells: command, compulsion, or irresistible dance, your choice. If the target breaks out of the spell effect through a successful saving throw at the end of their turn, they are still vulnerable to the damage type selected when using the Channel Divinity option.

School Of Witchcraft

A Wizard Witch Subclass for Hexbound

A wizard learns through dusty old tomes and rigorous study. A witch learns through secret whispers and strict mentorship. A wizard witch melds these two ways of teaching into the School of Witchcraft, a school that takes both the unbending studying practices of wizardry with the oral tradition practices of witchery to make a school that seeks and sees knowledge in places that both wizards and witches can't possibly imagine.

Wizard witches are characterized by their thirst for knowledge, but also for their unorthodox ways to obtain it. To a wizard witch, a skill or a spell can be learned by the words written in a book, the words of their mentor, or the words spoken by the spirits from the beyond, including those spirits that they have just slain.

Witchmark

Wizards of the School of Witchcraft traditionally have witchmarks related to words. Some of them have the last words of a spirit they have slain that they used to acquire more knowledge. Some witchmarks take the shape of words that the wizard found particularly insightful, or moving. Some have the names of their mentors as witchmarks. Another common theme for a wizard witch's witchmark is eyes, to symbolize their constant quest for knowledge.

Level 2: Teachers from the Beyond

You confer with spirits of gifted spellcasters, like famed sorcerers and pious clerics, so they can teach you their magical secrets. After a long rest, you can take 10 minutes to learn a cantrip of the sorcerer, warlock, druid, cleric, bard, or wizard spell list. For you, this counts as a wizard cantrip. This cantrip does not count towards the number of cantrips you know and is not written on your spellbook, but you can cast it as many times as you want. You can use this cantrip until you finish a long rest.

Level 2: Oral Tradition

The ways of witchcraft are taught through conversation and training between a pupil and a mentor. You are able to translate their teachings to the realm of arcane scholastic tradition. When finding a spell that you are able to learn, you may choose to commit it to memory instead of copying it down. Spells that can be learned through oral tradition of witchcraft are under the same limitations of spells you can copy in your spellbook. In order to commit it to memory, you must spend 4 hours per spell level practicing the spell.

Once you've spent the appropriate time to commit the spell to memory, you can prepare it just like your other spells. You can commit to memory a spell from a Spell Scroll, in which case you must also succeed the necessary Intelligence (Arcana) check to do so successfully, the Spell Scroll is destroyed just like it would be if you had copied it to your spell book. You can't commit to memory cantrips obtained by the use of the Teachers from the Beyond ability.

Level 6: Spectral Learning

At 6th level, you summon the spirits of slain foes to learn new abilities through them. When a creature you can see is brought down to 0 hit points, roll a d20 and add your proficiency bonus. Your roll must be higher than the creature's CR. On a success, you are able to momentarily trap the spirit of the slain foe and use its power. One of their abilities, determined by the GM, is now yours to use. If the ability in question is a particular spell, or otherwise consumes a ressource, you must consume that resource when using the ability. If the ability relies on the creature's morphology, like a prehensile tail or a claw, you summon a spectral manifestation of that body part when you use it. The stat used when using these abilities is Intelligence, even if the ability in question is a melee attack. The spirit is set free and you lose the ability attached to it after a long rest. If the ability you acquire is a spell you do not know, you can add it to your list of spells through your Oral Tradition ability by learning it from the spirit. Once you've used this ability, you can't use it again until you finish a long rest.

Level 10: Spiritual Savant

At 10th level, you have mastered the art of learning through spirits. When you bring a creature to 0 hit points and learn one of their abilities through your Spectral Learning ability, you can choose to commit that ability to memory as if it was a spell. You can only commit one ability that isn't a spell to memory using this feature. It takes CR of the creature x 10 minutes to commit the new ability to memory and you must do so before you finish a long rest. You can still hold a different ability through Spectral Learning along with the one you have committed to memory, at the end of a long rest the ability acquired through Spectral Learning will disappear, and the one committed

to memory through Spiritual Savant will still be available to you. If you wish to replace the learned ability with a new one, the old one fades from your memory as the connection with the spirit is severed.

Level 14: Prodigy of the Arcane

Your prodigious mind can summon the spirits of those that have completely mastered the arcane arts to teach you their secrets. After a long rest, you can prepare one spell of your choice from any class' spell list. The spell must be of a level for which you have spell slots and you follow the normal rules for casting it, including expending a spell slot. If the spell isn't a wizard spell, it counts as a wizard spell when you cast it. It takes 10 minutes per spell level to prepare it. After you finish a long rest, you're no longer able to cast this spell unless you prepare it again using this feature. You can't commit this spell to memory using your Oral Tradition ability.

Path Of The Witch

A Barbarian Witch Subclass for Hexbound

This Barbarian Subclass was designed by Logan Reese, of the youtube channel “Runesmith”

Barbarians fill a strange role in the ways of the witch community. Instead of seeking renowned mentors, the first of them took their learnings and went deep into the wilds in search of ancient witchcraft. Some are taught by old spirits, others by hags, and fewer still by the voices of the woods themselves. They grow an internal force of explosive witchcraft, and often roam the world to release their magic on whatever they see fit.

3rd level: Ancient Mentor

Starting at 3rd level, you subconsciously recite incantations while you rage. These incantations come from the teachings of your mentor, and their effects vary based on their nature. Choose Hermit, Wandering Jinx, or Forgotten Voice.

Spells or saving throws granted to you have a DC equal to 8 + your proficiency bonus + your Strength modifier.

Hermit

The incantations you recite rouse the energy inside yourself, allowing you to cause unpredictable effects. While raging, you can use a bonus action to cast a cantrip. When you do, choose a target and pick from aid, harm or change. Then roll on the table below to determine which cantrip is cast. You can use this feature a number of times equal to your Strength modifier, regaining them on a long rest.

Type	Cantrip
Aid	1. guidance 2. resistance 3. spare the dying 4. true strike
Harm	1. acid splash 2. chill touch 3. poison spray 4. shocking grasp
Change	1. light 2. mage hand 3. minor illusion 4. prestidigitation

Wandering Jinx

While you are raging, at the start of your turn, choose a creature within 30 feet of yourself that you can see. The target creature's next skill check or saving throw is reduced by 1d4. If you end your rage before the target's next skill check or saving throw, the effect fails.

Forgotten Voice

These subconscious incantations cause arcane energy to surround and protect you from harm. While you are raging and unarmored, add your proficiency bonus to your AC.

6th level: Traveler's Witchmark

At 6th level, the magical energy in your body is able to manifest stronger effects, based on your mentor.

Hermit

You gain resistance to poison damage, and are immune to the poisoned condition. In addition, you can treat any organic material as rations, provided you have at least 2 pounds of material.

Wandering Jinx

When a creature makes an attack roll against you, you can use your reaction to give them disadvantage. If the attack misses, you then teleport 5 feet to an unoccupied space that you can see. You can use this ability a number of times equal to half your Barbarian level, rounded down (minimum of 1).

In addition, you gain proficiency with the Deception skill.

Forgotten Voice

As a bonus action, you can touch a weapon to imbue it with ancient power. Until the start of your next turn, the weapon does an additional 1d6 force damage.

10th level: Arcane Offering

At 10th level, you learn how to give others a sample of your arcane energy. As an action, choose a creature within 30 feet of you that you can see. That creature then benefits from one of the following abilities, chosen by you when you use this ability:

* Unarmored Defense
* Reckless Attack
* Your Traveler's Witchmark

You can only have one creature affected by this ability at a time. You can use an action to end the effect or choose a different creature. When you choose a different creature, or end the effect, you can spend 1 hour cursing the creature losing the ability. They then take 3d8 psychic damage and suffer one level of exhaustion. This condition lasts 1d6 days and can only be removed by remove curse or a similar spell.

14th level: Final Teachings

At 14th level, the arcane energy inside you has broken its limits. You gain access to powerful magics unfamiliar to most witches, based on your mentor.

Hermit

While you are raging, a spectral night hag appears within 5 feet of you. The hag is immune to all damage except force. As a bonus action, you can command the hag to make one claw attack at a target within range. If she is not given a command by the end of your turn, she will cast magic missile on randomly chosen targets.

Wandering Jinx

While you are raging, you can cause minor curses to affect enemies. When a creature hits you with a melee attack, you can use your reaction to impose one of the following conditions on them: blinded, charmed, feared, deafened, or prone. This condition lasts until the end of your next turn.

Forgotten Voice

While you are raging, your incantations are followed by a thunderous voice that only your foes can hear. Each chosen creature within 15 feet of you must succeed on a Constitution saving throw or take 2d8 thunder damage.

Backgrounds

Witch

You are a witch. You made a covenant with another witch to harness the power of witchcraft. This mentor taught you the oral traditions that witches have been following and perfecting for millenia, and now they are yours to use. You are able to manipulate the energy of spirits to your advantage, whether you use it for spellcasting or martial prowess. The bond you share with your mentor is deeper and stronger than any other, as it's the source of your craft. The path of the witch is arduous, but you have the knowledge of those that came before you and the guidance of both your mentor and the spirits you summon to your aid. You do not walk alone.

Skills

Arcana, Perception

Language

One exotic language of your choice: Abyssal, Celestial, Draconic, Deep Speech, Infernal, Primordial, Sylvan, or Undercommon

Equipment

5 sticks of incense, a witch's pouch where you keep all the instruments and ingredients you need to practice your craft, a token that identifies you as a member of your coven if you have one, and a pouch containing 10 gold pieces

Witch Mentor

You made a covenant with another witch to access the power of witchcraft. That witch is now your mentor. Choose who your mentor is, or roll on your table below.

d6	Witch Mentor
1	My mentor is one of my parents. Our family has been practicing witchcraft for generations and I'm ready to pick up the mantle of the witch.
2	I found my mentor when I ran away from home at a young age. They took me in when no one else would. They live in the wilderness as a hermit, and although they can be cold and emotionally distant, I love them and I know they love me too, in their own way.
3	My family owed a gargantuan debt to a powerful and rich witch. The witch said that if I became their pupil the debt would be settled, and my parents agreed. I have lived in their manor ever since as both a servant and a witch pupil.
4	My mentor is the high witch of a powerful coven in a bustling city. I was taught witchcraft from an early age along with many other pupils. Their name is known among witch circles the world over, and I'm hoping that some day my name will overshadow theirs.
5	My mentor died at the hands of those that see witchcraft as evil. I am hunting down those that killed them to avenge them.

6	My mentor is one of my parents. Our family has been practicing witchcraft for generations, and I was forced to become a witch against my will to continue the family line.

Feature: Witch Eye

You instinctively know if the person you are speaking to is a spellcaster of any sort, or a witch (as in, you know if they have a witch subclass). Additionally, you are more likely to gain preferential treatment at covens that are not your own, and among other witches.

Librarian

You are a librarian. You have been tasked with keeping an unfathomable amount of books containing an unfathomable amount of knowledge in their right place, and you do it very well. There's no nook, cranny, gap, or hollow in your library that you do not know as if it was your own home, because the library is your home. You've spent days bathing in the quiet of your sanctum, hearing only whispers from those that visit these hallowed halls of learning. Now that you have become an adventurer, you're not in the library anymore, but that does not make you any less of a librarian. Whatever the road leads you, you will maintain order, alphabetical order.

Skills

Investigation, History

Language

Two languages of your choice

Equipment

5 pots of ink, a quill, *5* scrolls of parchment, a ledger with the entire catalogue of the library you worked at, and a pouch containing 10 gold pieces

Preferred Reading

Few can claim to be more well-read than you, but everybody has a subject they gravitate to most Choose one, or roll on the table below.

d8	Preferred Reading
1	Botany and Herbalism
2	War and Strategy
3	Romance
4	Horror
5	History
6	Erotica
7	Philosophy and Essays
8	Fairy Tales and Folklore

Feature: Speed Reader

Your reading speed is increased. Reading any text takes you half as long as it would take a normal person.

Apothecary

You are an apothecary. You mix liquids, herbs, powders, and salts to create the salves that will save a person's life. You might not be a doctor, but a doctor can do all the diagnosing they want: no healing may happen without your products. You live your life surrounded by vials, pots, decanters, and canisters, and with a pinch of this and a pinch of that you can make a remedy for the deadliest of diseases, or the smallest of peeves. You've found that this talent comes in very handy when out on the road adventuring. After all, adventurers do tend to get hurt often, and when they do you'll be the first one they turn to for aid.

Skills

Nature, Medicine

Tool Proficiencies

Alchemist Supplies, Herbalism Kit

Language

One language of your choice

Equipment

10 glass vials in which to keep liquids, a pouch filled with dried herbs, a small pewter cauldron, and a pouch containing 10 gold pieces

Popular Tonic

As an apothecary, you are well known for one specific salve you make and sell at your shop. Your regular clients know of it and it has a fantastic reputation. Choose one potion, or roll in the table below.

d6	Popular Tonic
1	**Energy Philter:** Helps regain vigor and energy, and keeps you awake
2	**Hair Growth Tonic:** Stimulates hair growth (allegedly)
3	**Sleeping Aid Brew:** Makes sleep come easier to those that drink it
4	**Dreamless Cordial:** Those that drink it do not have dreams when sleeping
5	**Cleaning Concoction:** Gets stains off of fabric and all surfaces
6	**Smelling Salve:** Remedies fainting and mitigates the effects of mild illnesses

Feature: Pills and Potions

Your expertise with ointments and potions lets you ascertain the nature of any liquid you come across, knowing the components that were used in its making and if there's magic contained within.

Magic-touched

You are one of the magic-touched. Magic flows through the earth in ley lines, and magic flows through your veins in much the same way. Either by birth right, coincidence, or unknown cause, you have an intrinsic connection to pure, raw magic, and this bond has changed you and molded your very core. You might have a hard time empathizing with those that do not share this link, and you may see it as a curse more than a blessing in more ways than one, but when you've needed to sense magic most, your gift has saved you.

Skills

Arcana, Insight

Language

Primordial

Equipment

One instrument that helps you ascertain the presence of magic, such as a lamp that only lights when near a source of magic, a set of traveling clothes, and a pouch containing 10 gold pieces

Feature: Intuitive Connection

You are always aware of any powerful natural source of magic in your immediate vicinity, such as a ley line. You are also aware if a ritual spell has been cast in the last week in the space you are currently occupying.

Outcast

You are an outcast. After a perceived or real slight against the rules of society, you've been ostracized and forced to live in the fringes of your community. The reason for this might be the choices you made, or because of something completely outside of your control, however the result is the same. Although life as an outcast is not easy,

you are not alone, for outcasts find community in those that have also been rejected. To be proud or ashamed of where you stand in the eyes of others is up to you.

Skills

Deception, Stealth

Equipment

A set of traveling clothes, a compass, a token of the place where you once lived before being cast out, 3 vials of oil, an oil lamp, and a pouch containing 5 gold pieces

Ostracized

All outcasts are outcasts for a reason. Whether that reason is their fault or not depends on the outcast in question. Choose one reason, or roll in the table below.

d6	Ostracized
1	I committed what is considered a great mistake in my culture, and was ostracized for it by my community.
2	An enemy accused me of having committed a crime I never commited. I've been wrongfully ostracized from my community because of it.
3	I fundamentally disagree with a core aspect of my culture, and I've decided to leave society of my own free will.
4	I was blackmailed into leaving my residence and becoming an outcast if I didn't want my terrible secret to see the light of day.
5	An intrinsic characteristic of my nature, that I had no choice over, is seen as "wrong" in my culture, and I've been ostracized for it since I was a child.
6	In search of enlightenment and to find my true purpose, I cut off contact with all other people and retreated into the wild willingly.

Feature: Birds of a Feather

Outcasts recognise and trust each other, at least as much as they allow themselves to trust. People on the fringes (or completely outside) of society, such as vagrants, hermits, or outlaws, are more likely to talk to you and share information with you.

Nanny

You are a nanny. You've been tasked with taking care of children who are not your own. You love these children, and yet must remain somewhat detached, for you are not their parent and won't see them grow into adults. It takes a special kind of person to do the work you do. Some commend you for it, while others incessantly comment that they'd never be able to do what you do. Either way, you pay their comments no mind as you love what you do. There is something beautiful about being part of people's lives in such a formative stage in their development, and you intend to have the time the children spend with you be as good as it can possibly be. Now that you're in the business of adventuring, you find that years of experience dealing with rowdy and rambunctious children, who don't often do as they are told, comes in handy very often, maybe too often. Just like you loved the children you took care of before, you love your party members too, and are ready to see them become the best they can possibly be.

Skills

Persuasion, Intimidation

Language

One additional language of your choice

Equipment

A set of fine servant clothes fit to be worn at a noble household, 10 rations, a big purse, 3 games appropriate for children with no small parts that

could be swallowed, a vial of medicine to treat childhood illnesses like a cold, and a coin purse containing 10 gold pieces

Feature: A Spoonful of Sugar

You are uncannily good at dealing with children and young people. They are more likely to trust you and follow your suggestions or commands. You can also find employment and lodging in a well-to-do household with young children as a nanny, provided you agree to stay at least a week.

Urban Legend

You are an urban legend. Maybe you are the woman that lives in the hut in the middle of the woods, the man that has taken residence in the derelict manor atop a hill at the edge of town, or the hooded figure that can sometimes be seen at the town's cemetery on moonless nights. People in your town or city know all too well of you and the rumors that surround you, and though many boast of not believing a word, deep down you know they are all scared of you.

Skill

Intimidation, Deception

Equipment

A tattered hooded cloak, an object directly related to the legends that surround you, and a pouch containing 10 gold pieces

Urban Lore

Urban legends are stories, and stories have lore. You are known as an urban legend for a specific reason, whether it's true or not. Choose your lore, or roll in the table below.

d6	Urban Lore
1	I'm a witch that lures children with song and then absorbs their vital energy to remain young and beautiful forever.
2	I turn into a dreadful beast hungering for human flesh when the clock strikes midnight.
3	I killed a series of partners to inherit my fortune and estate. Their countless bodies are interred in the beautiful gardens that surround my ostentatious manor, giving the roses in my garden their distinct red hue.
4	I made a deal with a powerful devil to never age. I must provide this devil one soul a month or I will turn to dust.
5	I may appear alive, but in reality I'm a ghost that haunts the derelict house I live in. Those that sit down at my table are trapped in my manor for eternity.
6	I was jilted at the altar and died of a broken heart. I now roam the earth searching for a new love, although they must be as dead as me if the match is to work.

Feature: I Heard a Rumor

People in the vicinity of the place you live know of you, and travelers might have heard about you as well. These people know the legends that encircle you, and believe them to be true. As such, they are more likely to be scared of you, intimidated by you, and will try not to incur your wrath.

Town Doctor

You are a town doctor. You are an institution where you live, and nobody knows as much of the people of your town as you do. You are well-learned, probably more than most in your county, and although it may feel somewhat lonely from

time to time, you cherish the fact that you are able to help these people in their most dire time of need. Your treatments and diagnoses have saved many a life back in your town, and now they are saving the lives of your adventuring companions. Nobody gets quite as hurt as adventurers do.

Skills

Perception, Medicine

Tool proficiencies

Herbalism Kit

Language

Two additional languages of your choice

Equipment

A set of fine clothes, a set of scrubs to practice medicine, a bag with tools used when treating patients, a certificate that proves that you are a certified doctor, and a coin purse containing 10 gold pieces

Feature: Bedside Manner

Older and sick folk in a small community are more likely to trust you and see you as a figure of authority. They see you as a pillar of their community.

Medium

You are a medium. You have an intrinsic connection with the spirits that roam beyond the plane of the living. You can feel their presence, and even sometimes hear their words. It's not like talking to a person that's alive, for you can only hear bits and pieces of a sentence, but it's sometimes enough for you to understand what their intent is. It falls on you whether to listen to the whispers of the dead or ignore them, as you've been told to do ever since your gift revealed itself to you.

Skills

Insight, Perception

Equipment

A set of tools you use to connect with spirits, such as a set of carved bones or a crystal ball, 10 pieces of parchment for you to scribble the messages from the spirits as they come to you, and a pouch containing 10 gold pieces

The Gift

Mediums have a special gift to communicate with the dead, and this gift comes from somewhere. Choose how you acquired the gift, or roll in the table below.

d6	The Gift
1	The gift has been passed down through generations in my family. I'm its latest recipient.
2	I had a brush with death that connected me with the plane where spirits lie, and now I'm able to hear them.
3	After the death of the most important person to me, the will of their spirit to communicate with me was so strong that I acquired the gift, and I'm now able to hear all spirits.
4	My soul has an intrinsic quality that is enticing to spirits. They are drawn to me and I can hear them. I do not know what makes me especially interesting to them.
5	I have trained all my life to develop my gift, despite having no natural inclination for it. I am now able to hear their whispers after countless nights trying to do so.
6	I wasn't able to hear spirits, and I just pretended I could for a carnival act. One day however, I could suddenly hear them. I have no idea what changed to make me an actual medium.

Feature: Whispers from the Grave

You are able to understand undead and they can understand you, regardless of the languages you share. This does not make it so undead are friendly to you, only that you can understand them better.

Seer

You are a seer. You have a gift to see the past, the present, and into the future. The visions that come to you do not come to you clearly, they are more like trying to read a book at the bottom of a murky pond, but you do see the book, and sometimes you can make out a sentence or two. Many would kill for the gift of clairvoyance, but you understand the burden that comes with knowing what's to come. How do you idly chat with someone you know will meet their end tomorrow? Is there a point to try and stop them from meeting their end? Or is there nothing you can possibly do to prevent what is meant to happen? These are the questions you've been made to ponder because of your gift, and it falls on you to make these choices.

Skills

Insight, Perception

Equipment

A set of tools you use for divination, such as tarot cards or an armillary sphere, a book to write down your visions, a quill and bottle of ink, and a pouch containing 10 gold pieces

A Tool for the Job

Seers can see the future in their visions, and you use a method to see these visions more clearly. Choose a way of seeing the future, or roll on the table below.

d8	A Tool for the Job
1	**Aeromancy:** Looking at the movement of atmospheric conditions, such as clouds, to divine the future
2	**Runic Divination:** Casting tokens with runes on them to interpret the future
3	**Cartomancy:** See into the future by using cards, like tarot cards
4	**Astragalomancy:** Casting dice to interpret the future
5	**Astrology:** Divine the future by looking at the movement and placement of celestial bodies such as planets, stars, and comets
6	**Botanomancy:** Burn plants and flowers to divine the future
7	**Arithmancy:** Divine the future by using numbers and algebraic equations
8	**Capnomancy:** Interpret the movement and shape of smoke to divine the future

Feature: Second Sight

Once a day, you can perform a small ritual to see into the future. You use the tools you are comfortable with, like cards, a crystal ball, or scattered bones, for they do not matter; the gift is within you. Your GM can either choose to give you a vision, or flip a coin. The contents of the vision can be as clear or as obscure as your GM decides, and they can be anything that hasn't happened yet. Visions don't have to relate to you, and they don't have to be about something important. A vision could be something as inconsequential as "you see the baker burning his bread, having to open the bakery later than usual", but they could also be as major as "you see falling stars crashing into the countryside, ending the lives of every living thing". It's for your GM to decide.

Jackalope

A jackalope is a familiar that one summons when one is in need of a cute magical garbage disposal. Jackalopes are not particularly strong, or dangerous in any way, but their morphology allows them to mysteriously dispose of anything they can eat. As long as an object is small enough to fit into a jackalope's mouth, it can eat it, and that object will be permanently destroyed. There are arcane practitioners that focus on the study of familiars who believe that the stomach of a jackalope has more in common with the stomach of a Tarrasque than of any other being in existence. Of course these are hard to verify claims, since dissection of a familiar just leads to a familiar vanishing in a puff of smoke. There was a reported case where a hag introduced a hag eye into a jackalope to see into its stomach. The hag was never seen again and all that remained was a strong scent of wet animal fur and sulfur lingering in her study. We only know that as soon as the jackalope ingests something, that thing will be destroyed forever. Barring this slightly disturbing detail about their physiology, jackalopes make for tender companions and loyal friends.

JACKALOPE

Tiny beast, unaligned

Armor Class 12
Hit Points 2 (1d4)
Speed 20 ft.

STR	DEX	CON	INT	WIS	CHA
7 (-2)	14 (+2)	10 (+0)	4 (-3)	13 (+1)	9 (-1)

Skills Stealth +4, Perception +3
Senses Passive Perception 13
Languages understands the languages its master speaks
Challenge 0 (10 XP) **Proficiency Bonus** +2

Legendary Stomach: The jackalope is able to eat and permanently destroy any object, edible or non-edible, magical or non-magical, that can fit in its mouth. The object cannot be restored by any known uses of magic or otherwise.

ACTIONS

Help: The jackalope can aid a friendly creature in attacking a target within 5 feet of it. After the jackalope has taken the Help action, the next attack roll against the target is made with advantage.

Incipient

The spell *find familiar* summons a friendly spirit and gives it the form of a helpful animal companion. Casting the spell takes one entire hour, and sometimes the person casting this spell is interrupted. An incipient is what is known to happen to the spirit's form when the find familiar they had been summoned by is not completed. Incipients take the form of the floating head of the animal they were supposed to take the shape of, had the spell that first summoned them been successful. They wander the space between planes, lost and unable to take full form. These unfinished spirits are almost never chosen as familiars, as most people find them unnerving. There is a group of spellcasters that flavors them, however, and that is witches. Witches know that the incident that led to an incipient's existence grants them a very special ability. Incipients are somehow able to see into the flow of time and make prophecies. Nobody quite knows what aspect of the summoning leads to them acquiring this gift, although some say it's because when a spirit is summoned as a familiar, it does not only travel through space, but also through time. Whatever the case may be, incipients are often favored by witches and by those that know that despite their frightening appearance, they are just as good, and perhaps even better, familiars than the cute cats and owls.

INCIPIENT

Small construct, unaligned

Armor Class 9
Hit Points 5 (1d6+2)
Speed 0 ft., fly 20 ft. (hover)

STR	DEX	CON	INT	WIS	CHA
7 (-2)	8 (-1)	14 (+2)	14 (+2)	13 (+1)	8 (-1)

Skills Perception +3, Insight +3
Senses passive Perception 13
Languages understands the languages its master speaks
Challenge 0 (10 XP) **Proficiency Bonus** +2

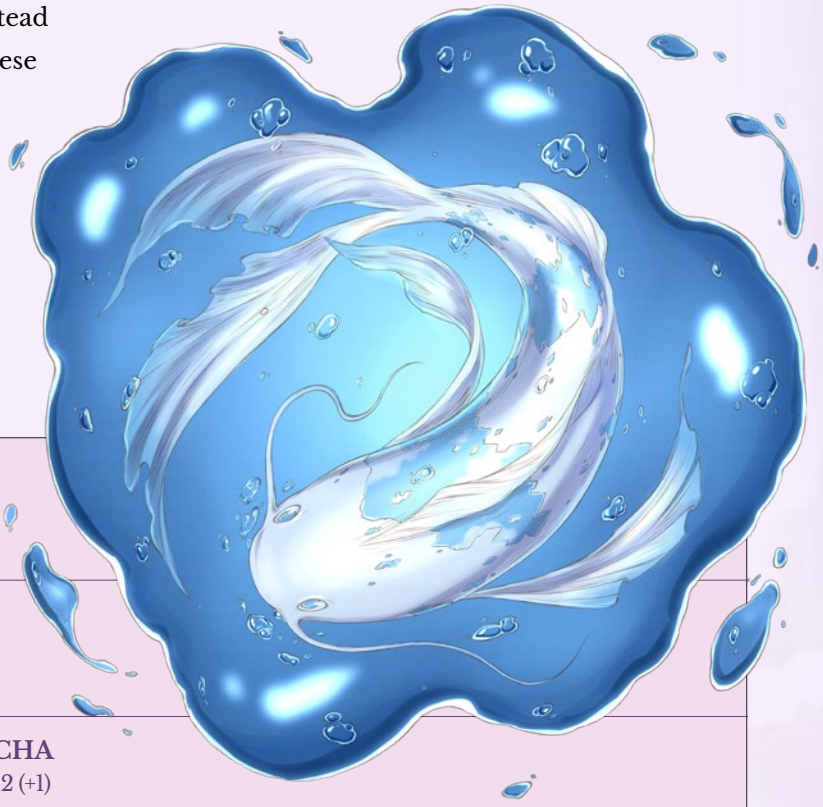
Prophet: Once a day, the incipient makes a prophecy and whispers it to their master. The GM rolls a percentile die: there's a 20% chance of the prophecy pertaining to something the incipient's master is about to do, or something that is about to happen to the incipient's master. If the prophecy is not about the incipient's master, the prophecy could be as minor as what someone will have for breakfast, or as major as a cataclysm that will affect the entire plane, at the GM's discretion.

ACTIONS

Help: The incipient can aid a friendly creature in attacking a target within 5 feet of it. After the incipient has taken the Help action, the next attack roll against the target is made with advantage.

Weather Fish

It's unknown if the bubble that surrounds a weather fish is part of its biology, or if it is simply yet another of its strange magical, elemental effects. However, what is known is that the fish itself can't be removed from it. It seems like wherever the fish goes, the bubble goes with it. It contains water, but this water cannot be removed at all from the bubble, keeping the fish perfectly submerged. The bubble is also surprisingly a good substitute for armor, offering the fish good protection from the outside world. The weather fish itself is less of an enigma, but no less interesting for it. It looks similar to a koi fish, but instead of the trademark orange patches of scales, these patches reflect the weather of the next day. If tomorrow is going to be sunny, there will be bright blue patches like a clear sky on the weather fish's scales. Similarly, if instead it will be stormy, the scales will be dark grey, and will subtly shift with bright yellow flashes like lightning strikes. Because of this particular feature, weather fish have been a very useful familiar for farmers, travelers, and party planners. A lesser known feature of this strange familiar is that it speaks, but only Aquan. Perfect for those that set out for adventures in the great outdoors, those that need an interpreter in underwater adventures, or those that enjoy the beautiful patterns of their shifting scales, the weather fish is quite a popular choice of familiar for many spellcasters.



WEATHER FISH

Tiny construct, unaligned

Armor Class 13 (natural armor)
Hit Points 1 (1d4-1)
Speed 0 ft., fly 20 ft.

STR	DEX	CON	INT	WIS	CHA
2 (-4)	8 (-1)	8 (-1)	15 (+2)	13 (+1)	12 (+1)

Skills Perception +3, Persuasion +3
Senses passive Perception 13
Languages Aquan, and understands the languages its master speaks
Challenge 0 (10 XP) **Proficiency Bonus** +2

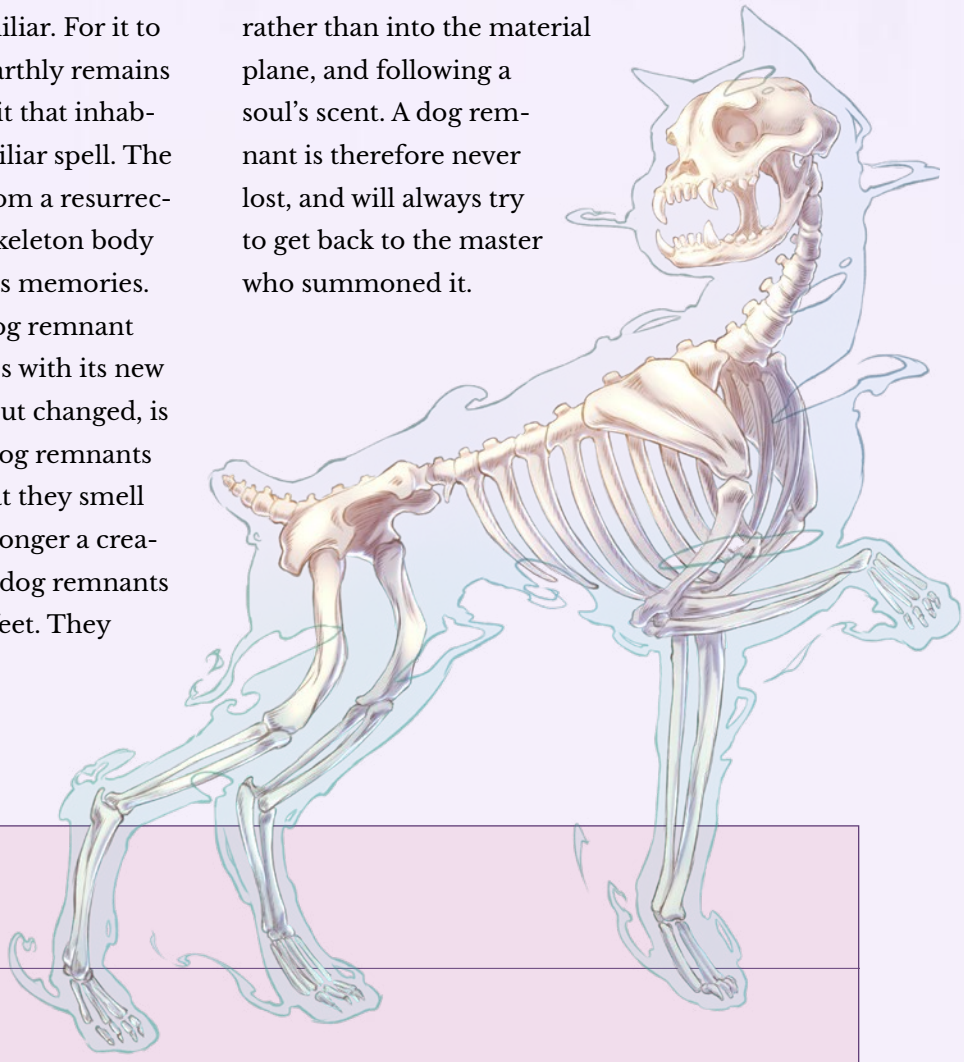
Weather Shifting Scales: The colored patches of scales on the weather fish's body change color depending on the weather of the next day.

ACTIONS

Help: The weather fish can aid a friendly creature in attacking a target within 5 feet of it. The next attack roll against the target is made with advantage.

Dog Remnant

Creating a dog remnant familiar is a bit more specific than creating any other familiar. For it to be summoned, one must find the earthly remains of a dog and then summon the spirit that inhabited that body through the find familiar spell. The result is not completely different from a resurrection spell, as the dog returns to its skeleton body with its personality intact, but not its memories. This does not seem to bother the dog remnant much, as it's eager to make new ones with its new (or old) master. What comes back, but changed, is the dog remnant's sense of smell. Dog remnants make for incredible trackers, as what they smell when trying to find someone is no longer a creature's odor, but it's soul. That's why dog remnants can track a creature's position 500 feet. They are smelling into the ethereal plane, rather than into the material plane, and following a soul's scent. A dog remnant is therefore never lost, and will always try to get back to the master who summoned it.



DOG REMNANT

Medium construct, unaligned

Armor Class 11
Hit Points 5 (1d8+1)
Speed 40 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	12 (+1)	12 (+1)	6 (-2)	14 (+2)	8 (-1)

Skills Perception +4
Senses passive Perception 14
Languages understands the languages its master speaks
Challenge 1/8 (25 XP) **Proficiency Bonus** +2

Keen Hearing and Smell: The dog remnant has advantage on Wisdom (Perception) checks that rely on hearing or smell.

Ghostly Tracker: The dog remnant always knows the vague direction (north, northeast, east, southeast, etc) of any creature it has spent 1 hour in close quarters with as long as that creature is within 500 feet. The dog remnant is also aware if a creature it is familiar with is not on the same plane of existence as the dog remnant.

ACTIONS

Help: The dog remnant can aid a friendly creature in attacking a target within 5 feet of it. The next attack roll against the target is made with advantage. tage.

One-Eyed Raven

One-eyed ravens have a bad reputation, and honestly it's for a good reason. They are able to see exactly how much gold someone is carrying on their person. This kind of information lends itself to thievery, and it's the source of this familiar's infamy. Many thieves with a penchant for the arcane have relied on this familiar's gold sight to select their victims, and used its talent for mimicry to distract them while they abscond away with their coin purses. The truth is that one-eyed ravens just enjoy shiny things, although they do seem to prefer gold. Lately, spellcasters have found a new use for this familiar in the most surprising of places: banks. Many arcane accountants now use the one-eyed ravens as a quick way to know how much gold sits in a family's vault, being invaluable when it comes to keeping the books balanced. Those that can see past this raven's most nefarious uses (or perhaps embrace them) will find in them a surprisingly smart and loyal companion.

ONE-EYED RAVEN

Tiny construct, unaligned

Armor Class 11
Hit Points 1 (1d4-1)
Speed 5 ft., fly 40 ft.

STR	DEX	CON	INT	WIS	CHA
2 (-4)	13 (+1)	8 (-1)	15 (+2)	16 (+3)	7 (-2)

Skills Perception +5, Investigation +4
Senses passive Perception 15
Languages understands the languages its master speaks
Challenge 0 (10 XP) **Proficiency Bonus** +2

Mimicry: The one-eyed raven can mimic simple sounds it has heard, such as a person whispering, a baby crying, or an animal chittering. A creature that hears the sounds can tell they are imitations with a successful DC 10 Wisdom (Insight) check.

ACTIONS

Help: The one-eyed raven can aid a friendly creature in attacking a target within 5 feet of it. The next attack roll against the target is made with advantage.

BONUS ACTIONS

Gold Sight: The one-eyed raven can shift its eye to a golden color. For 1 minute, it knows the exact amount of gold pieces a creature they can see is carrying on their person. They also know how much gold, if any, is contained in a chest, box, or other container without opening it. Once it uses this feature, the one-eyed raven can't use it again until it finishes a long rest.

Etherfire Cat

Etherfire cats are highly favored for their soft and unusually cool-toned fur, their piercing blue eyes, and the strange, eerie blue fire that envelops them. It's said that this blue fire is a result of the summoned spirit's energy manifesting itself outside of their body. This fire is what gives them their trademark ability: they are able to sense nearby undead. Etherfire cats are often seen in temples and other holy places, as they are quite useful in ensuring that hallowed ground stays hallowed. They are also a favorite of grave diggers and cemetery keepers, as it's much better to know that a rotting corpse has awakened before it digs through the earth and emerges onto the surface, rather than after. Many spellcasters keep them too, not because they have any use for their undead detection abilities, but rather because many spellcasters just like cats.

ETHERFIRE CAT

Tiny construct, unaligned

Armor Class 13
Hit Points 1 (1d4)
Speed 40 ft.

STR	DEX	CON	INT	WIS	CHA
6 (-2)	16 (+3)	10 (+0)	8 (-1)	16 (+3)	7 (-2)

Skills Perception +5
Senses passive Perception 15
Languages understands the languages its master speaks
Challenge 0 (10 XP) **Proficiency Bonus** +2

Keen Sight: The etherfire cat has advantage on Wisdom (Perception) checks that rely on sight.

Undead Sense: The etherfire cat can sense any undead in a 60-foot radius centered on itself. It also knows if any undead within that radius are corporeal (for example, a zombie or a mummy) or ethereal (for example, a wraith or a ghost). This aura ignores walls and other obstacles, but is completely blocked by any thickness of lead.

ACTIONS

Help: The etherfire cat can aid a friendly creature in attacking a target within 5 feet of it. The next attack roll against the target is made with advantage.

Toil and Trouble

1st-level necromancy

Casting Time: 1 action
Range: 60 feet
Components: V, S
Duration: 1 minute
Classes: Cleric, Druid, Ranger, Wizard

You intensify the worries and physical exertions weighting a creature down. Choose up to three creatures of your choice that you can see within range. The creatures must make a Wisdom saving throw. Whenever a target that fails this saving throw makes a Strength or Dexterity saving throw before the spell ends, the target must roll a d6 and subtract the number rolled from the attack roll or saving throw. The target can make a Wisdom saving throw at the end of each of its turns. On a success, the spell ends. For each three turns the target is under this spell, they gain one level of exhaustion.

Cauldron Bubble

1st-level transmutation (ritual)

Casting Time: 1 action
Range: 90 feet
Components: V, S, M (a damp match)
Duration: Concentration, up to 10 minutes
Classes: Cleric, Druid, Ranger, Wizard

A 20-foot square centered on a point within range of any liquid you can see instantly comes to a boil. If a creature is in the liquid, it takes 3d8 fire damage at the start of their turns as long as it's in the boiling liquid. If the creature leaves the boiling liquid, they take 3d8 fire damage for an additional turn as the liquid on their skin or clothing cools down.

Astral Reading

3rd-level divination (ritual)

Casting Time: 1 minute
Range: Self
Components: V, S, M (20 gp worth of incense or 20gp worth of chalk, which the spell consumes)
Duration: Instantaneous
Classes: Bard, Druid, Ranger, Wizard

You sit down and look at the stars for answers, for meaning, and for purpose. This spell can only be cast at night with a clear view of the sky.

Roll a percentile die to know whether a reading is successful or unsuccessful. A successful reading is always truthful, and an unsuccessful reading is always unclear.

* **Watchful Reading:** You ask if a person you are familiar with is safe or in danger. If the person is within 60 miles, the reading is successful. If the person is not within 60 miles or is in another plane of existence, roll a percentile die; if you roll a number equal to or lower than 50, the reading is unsuccessful.
* **Introspective Reading:** You ask if an action you took in the past 24 hours was the right action to take to achieve your goal. Roll a percentile die; if you roll a number equal to or lower than 50, the reading is unsuccessful.
* **Personal Reading:** You ask how a person you are familiar with feels about you. If the person is played by one of the players at the table, they

can choose to make the reading automatically successful. Roll a percentile die; if you roll a number equal or lower than 50, the reading is unsuccessful. If a reading is successful, you get one word that tells you how that person feels about you.

Vile Visage

2nd-level illusion (ritual)

Casting Time: 1 action
Range: 90 feet
Components: V
Duration: Concentration, up to 1 hour
Classes: Bard, Sorcerer, Warlock, Wizard

You pull on the base instincts of a creature you can see within range to twist their features into what they revile most. The target must make a Charisma saving throw (the target can choose to fail this saving throw). On a failure, an illusion is applied to the target's face that reflects what the target considers ugly. The illusion does not change the creature's intrinsic characteristic such as race, but rather twists their own existing features into shapes that the target would deem ugly. For the duration, the target has -10 to all Charisma skill checks. A creature with an Intelligence score lower than 4 or a creature that lacks a concept of beauty or ugliness is immune to the effects of this spell.

At Higher Levels. When you cast this spell using a spell slot of 3rd level or higher, you extend the duration of the spend by 1 hour.

Gravity

2nd-level transmutation

Casting Time: 1 minute
Range: 60 feet
Components: V, S, M (an iron scale weight)
Duration: Instantaneous
Classes: Sorcerer, Wizard

A single completely black sphere the size of a coin shoots from your palm to a point you choose within range. The sphere expands and then contracts on itself in the span of a single second pulling with it everything it touched.

Each creature in a 15-foot-radius sphere centered on the point you chose must make a Strength saving throw. A target is pushed 10 feet towards the center of the sphere and is knocked prone on a failed save, or is pushed 5 feet and is not prone on a successful one. All objects that weigh less than 400 pounds or are not anchored to the floor are also pulled towards the center of the sphere automatically.

If a creature impacts against another object or creature while they are being pulled towards the center, they both take 1d6 force damage. In order for it to cause damage, a creature or object must at least be a size Small. A creature that has collided with several objects as it was pulled towards the center of the sphere takes as many d6 of force damage as the number of impacts it has suffered. For example, if a creature impacts against another creature and two chairs as it was pulled towards the center, the creature takes 3d6 force damage.

At Higher Levels. When you cast this spell using a spell slot of 3rd level or higher, the radius of the sphere increases by 5 feet.

Demetria's Floating Palanquin

4th-level conjuration (ritual)

Casting Time: 1 minute
Range: 30 feet
Components: V, S, M (a silver service bell)
Duration: 8 hours
Classes: Bard, Sorcerer, Wizard

A 10-foot square ethereal palanquin springs into existence at a point within range. You can

choose the details of the palanquin's appearance. The palanquin occupies a 10-foot square and can fit five Medium creatures comfortably. The palanquin has a speed of 40 feet and a carrying capacity of 600 lb. The palanquin has 20 HP and an AC of 5. If it's HP is reduced to 0 the palanquin dissipates and the spell ends. The palanquin floats 2 feet above the ground and ignores non-magical difficult terrain. It can only traverse over solid ground or water that is no deeper than 5 feet. It can move across uneven terrain, up or down stairs, slopes and the like, but it can't cross an elevation change of 10 feet or more. For example, the palanquin can't move across a 10-foot deep pit, nor could it leave such a pit if it was created at the bottom.

At Higher Levels. When you cast this spell using a spell slot of 5th level or higher, you can choose to:

* Make the palanquin bigger by 5 feet (casting it at 5th level, the palanquin would occupy a 15-foot square), making it able to house two additional Medium creatures per spell slot above 4th.
* Increase the palanquin's speed by 5 feet.
* Increase the carrying capacity of the palanquin by 100lb.

> ***Reminder:*** spells cast as a ritual cannot be cast at a higher level. If you want to enjoy the benefits of casting *Demetria's Floating Palanquin* at a higher level, you must cast it normally with a spell slot of the level you wish to use)

Starfall

3rd-level evocation

Casting Time: 1 minute
Range: 60 feet
Components: V, S, M (an astrolabe)
Duration: Concentration, up to 1 minute
Classes: Cleric, Druid, Ranger, Sorcerer Warlock, Wizard

You summon the power of the very stars to punish your enemies. When you cast the spell, choose a point you can see within range. A 20-foot-radius disk filled with bright stars appears 50 feet directly above that point. The spell fails if you can't see a point in the air where the disk could appear (for example, if you are in a room that is not tall enough or wide enough to accommodate the disk). Each creature in a 50-foot tall, 20-foot-radius cylinder centered on that point must make a Dexterity saving throw. A target takes 6d6 radiant damage on a failed save as shooting stars fall from the disk into the ground at rapid speeds, or half as much damage on a successful one. On each of your turns until the spell ends, you can use your action to move the disk up to 20 feet and to call down the starfall in this way again. If you are outdoors at night with a clear sky when you cast this spell, you syphon the energy of the actual sky instead of using the disk to conjure the stars. Under such conditions, the spell's damage increases by 1d6.

At Higher Levels. When you cast this spell using a spell slot of 4th level or higher, the damage increases by 1d6 for each slot level above 3rd.

Unrecall

5th-level enchantment

Casting Time: 1 minute
Range: Touch
Components: V
Duration: Concentration, up to 1 minute
Classes: Bard, Sorcerer, Wizard

You completely wipe away the memory that one creature has of you. One creature that you can see must make a Wisdom saving throw. If you are fighting the creature, it has advantage on the saving throw. On a failed save, the target becomes

charmed by you for the duration. The charmed target is incapacitated while in the process of erasing you from their memories. While this charm lasts, you must leave the target's sight line before the spell ends, or the spell will automatically fail and their memories of you will return. If it takes any damage or is targeted by another spell, the spell ends and none of the target's memories are erased.

With a successful cast, the creature will substitute you in their memories for something that makes sense to them. If you saved that creature from a crossbow bolt, they will remember the situation as them jumping out of the bolt's trajectory just in time, or someone else having saved them.

If the creature sees you after the spell has ended, they get a chance to do another Wisdom saving throw to see if they can recall you. They have an additional chance each minute they can see you. Altered memories are fickle, and if other creatures manage to convince them the altered memories they have created are nonsensical, the spell will end. Otherwise, the spell can only be lifted with a *greater restoration* spell.

At Higher Levels. When you cast this spell using a spell slot of 6th level or higher, you can attempt to erase the memory the creature has of an additional creature. They must make one saving throw for any additional creatures you want erased from their memory, and all those creatures must leave their sightline before the spell ends.

Pull Focus

4th-level enchantment

Casting Time: 1 action
Range: Touch
Components: V, S, M (a spritz of perfume)
Duration: Concentration, up to 1 hour
Classes: Bard, Sorcerer, Warlock

You enhance the charming qualities of a creature to make them seem impossibly charismatic. When you cast this spell on a willing creature, that creature now has +10 to all Charisma skill checks they make. They also have advantage to all Charisma saving throws they make while under the effects of this spell.

At Higher Levels. When you cast this spell using a spell slot of 5th level or higher, you can either increase the duration by 1 hour, or target an additional creature for each slot level above 4th.

Enhance Talent

4th-level abjuration

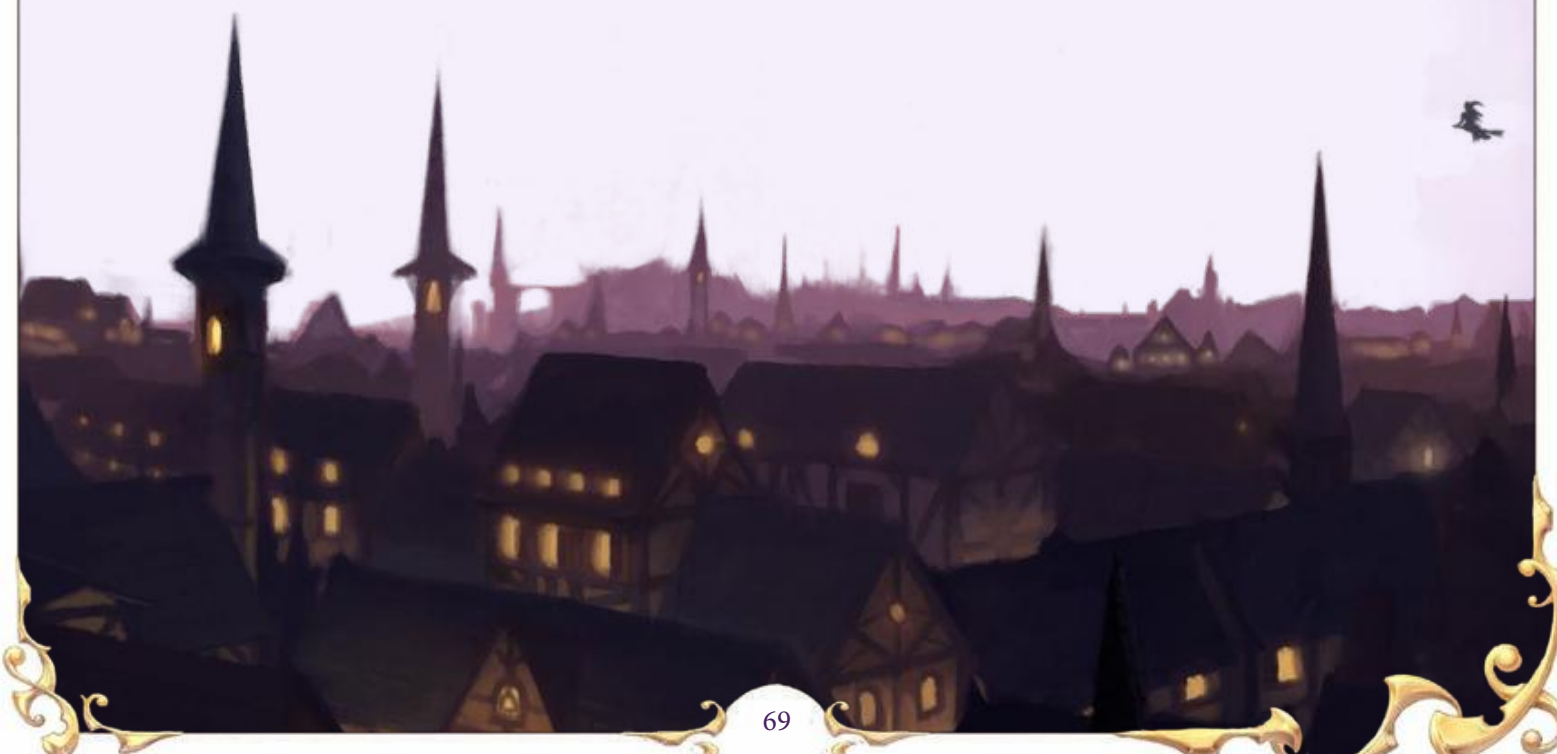
Casting Time: 1 action
Range: Touch
Components: V, S, M (a spritz of perfume)
Duration: Concentration, up to 10 minutes
Classes: Bard, Cleric, Sorcerer, Warlock

You touch a creature and refine their natural and honed talents into a perfectly calibrated machine. When you cast this spell on a willing creature, that creature rolls all ability checks in which they are proficient with advantage, and treats any ability checks in which they have expertise in as a 20.

At Higher Levels. When you cast this spell using a spell slot of 5th level or higher, you can increase the duration by 10 minutes for each slot level above 4th.

Part II:

For The GM



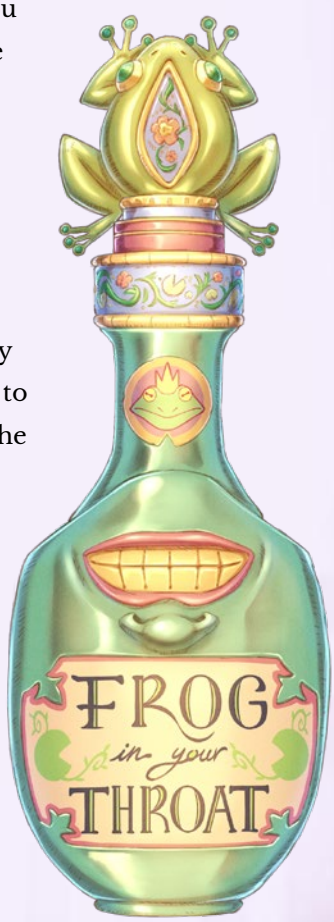
Magic Items

Liar's Breath

One gets the sense that the sweet fragrance emanating from the dark purple liquid contained in this bottle is just a perfume masking its true scent. After drinking this potion, you gain a +10 to all Charisma (Deception) rolls, and you are also unable to answer truthfully to any question. The effects of this potion last for 5 hours.

Frog-In-Your-Throat Broth

This greenish, viscous liquid smells of stagnant water. After drinking this potion, a swarm of frogs is summoned in the space you are currently occupying. For the duration of the potion's effects, you are able to command the swarm using a bonus action, and the only sounds you can make are croaks. You can separate the swarm into individual frogs and control them individually a number of times equal to the swarm's hit points. The effects of this potion last for 3 hours. Once the effects of the potion end, the frogs are no longer compelled to listen to your commands.



Glutton's Syrup

This sickly sweet syrup tests the sweet tooth of the most dedicated dessert lovers. Pouring this potion over any non-magical object that weighs less than 10 pounds makes it edible.

Balm of Armor

This shiny, silver balm looks like liquid mercury and coats any living being it touches. The balm can cover a Medium or smaller creature. Applying the ointment takes 10 minutes. The affected creature's skin becomes as reflective as metal, and as tough. They gain +5 to their AC and lose 10 feet of movement. The effects of this potion last for 1 hour, after which the balm loses its shine and peels off the skin of the creature.

Cat's Eye Drops

The liquid contained in this vial smells like dark moonless nights and catnip. Applying the eye drops takes 1 minute. Once applied, your eyes shift from their original color to a golden yellow and your pupils stretch, giving them a slitted, cat-like appearance. After consuming this potion, you have a darkvision of 120 feet, you are able to see through magical darkness, and you are completely blinded by bright light. The effects of this potion last for 5 hours.

Bottle... or maybe Jug... of the... the Nondescript... Liquid?

Nobody can quite remember any concrete details about this bottle or the liquid that it contains. After you drink this potion, no creature can recall any concrete details about you. This includes, but is not limited to, your appearance, your height, your race, your smell, and the sound of your voice. Others have no trouble remembering your actions, but cannot recall anything about the person who did them. The effects of this potion last for 1 hour, but anyone who saw you while you were under the potion's effect remains unable to recall any details about you.

Spotlight Soup

The liquid contained in this eye-catching bottle shines and shifts in color, resembling a thousand different gemstones. After drinking this potion, you have advantage on all Charisma skill checks and saving throws. In battle, enemies are more inclined to attack you, and attacks against you are made with advantage. The effects of this potion last for 8 hours.

Panacea

This bottle feels warm and seems to radiate benign energy when held. The liquid inside looks like sparkling, molten gold. After drinking this potion, all healing you receive, whether from a potion, a spell, or by using hit dice, is maxed out. For example, a spell that heals for 1d8 + 5 HP will automatically heal 13 HP. The effects of this potion last for 8 hours.

Elixir of the Stranger

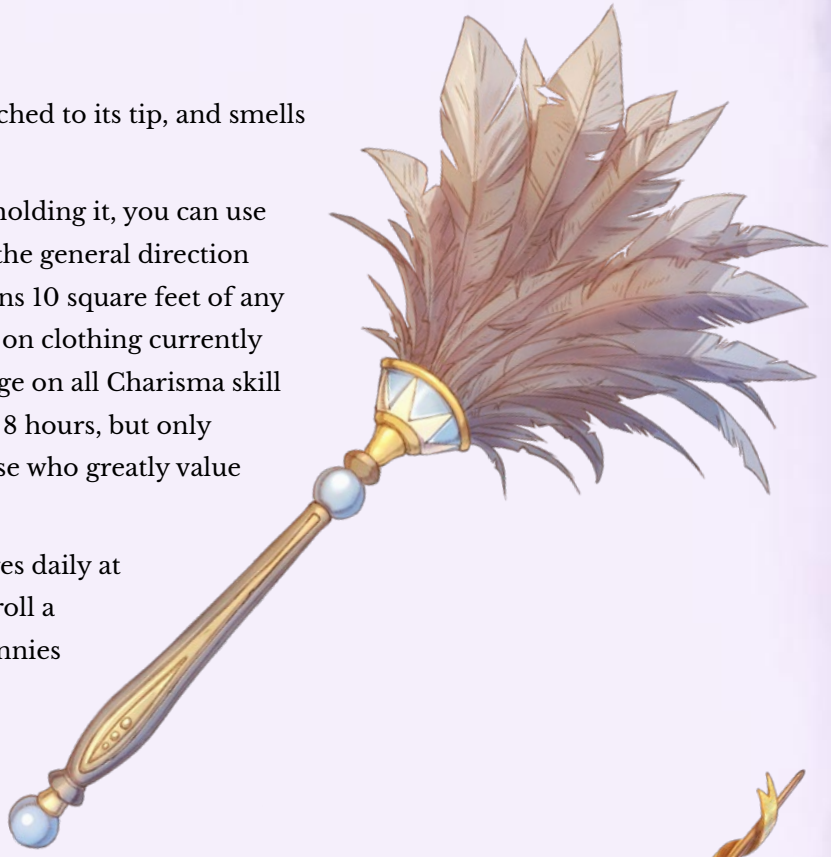
Anyone who holds this potion bottle is overcome by a sudden emptiness in their soul, and the vaguest sense of having forgotten something important. The liquid inside is as clear as water, but somehow has even less of a taste. This potion must be poured and drunk by two different creatures for it to take effect. The creature who drinks the potion loses all memories of the creature who pours the potion. The effects of this potion last forever, and can only be dispelled by a wish spell.

Songbird's Chant

Whoever opens this bottle hears a very distant and cheerful chirping. After consuming this potion, all verbal, somatic, and material components without a monetary value of any spell you cast while under the effects of this potion may be replaced by whistling or humming a tune. The effects of this potion last for 1 hour.

Wands

Feather Duster

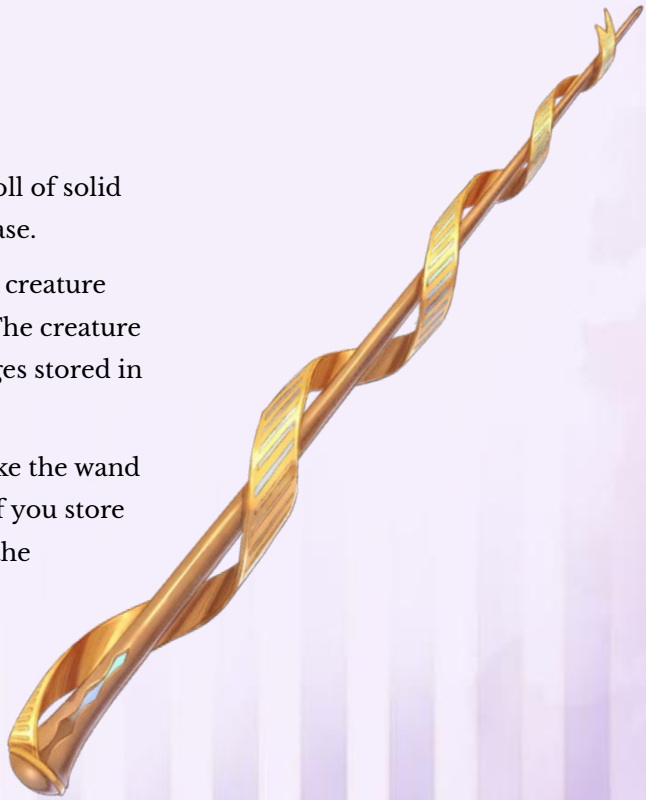


This wand has ostrich-down feathers attached to its tip, and smells of fresh laundry and clean furniture.

The Feather Duster has 7 charges. While holding it, you can use an action and expend 1 charge to point it in the general direction of what you want to use it on. The wand cleans 10 square feet of any surface, leaving it spotless and shiny. If used on clothing currently worn by a creature, the creature has advantage on all Charisma skill checks until the clothing loses its luster after 8 hours, but only against nobles, very wealthy people, and those who greatly value tidiness and people looking their best.

The wand regains 1d6 + 1 expended charges daily at dawn. If you expend the wand's last charge, roll a d20. On a 1, the wand crumbles into dust bunnies and lint and is destroyed.

Wand of Words

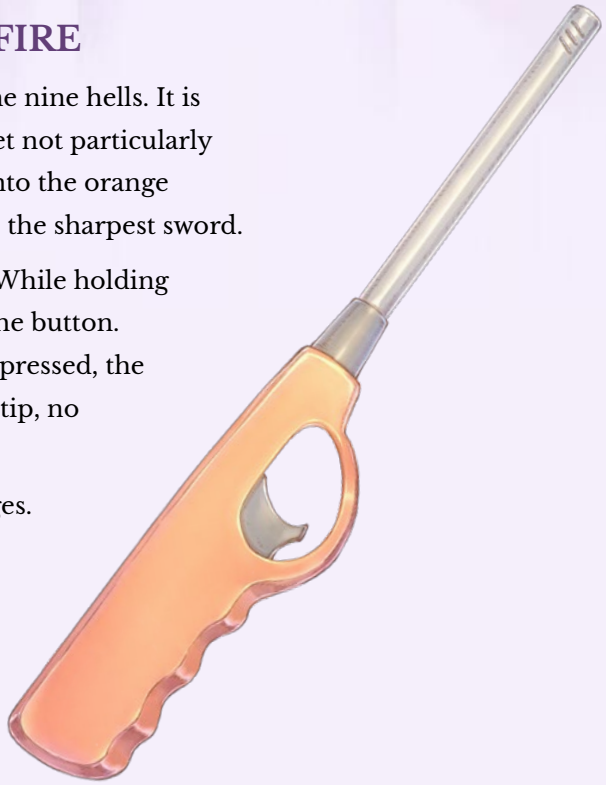


The wood on this wand is intricately carved, with a scroll of solid gold encircling it and three crystals inlaid at its wooden base.

If the wand is pointed at a creature for 1 minute as that creature speaks any language, the language is stored in the wand. The creature attuned to the wand can speak and understand all languages stored in the wand fluently.

The wand can store up to three languages. You can make the wand forget one language by concentrating on it for 1 minute. If you store a new language when three languages are already stored, the wand replaces the oldest language it has stored with the new one.

Wand of the Undying Hellfire



This wand seems to hail from the deepest layer of the nine hells. It is made from a strange orange material that feels rigid, yet not particularly durable. On its hilt there is a dark trigger, inlaid deep into the orange material. The tip of the wand is metallic and shines like the sharpest sword.

The Wand of the Undying Hellfire has 100 charges. While holding it, you can use an action and expend 1 charge to press the button. Chanting in Infernal seems to help. Once the button is pressed, the wand produces a small flame at the end of the metallic tip, no doubt summoned from an infernal, eternal blaze.

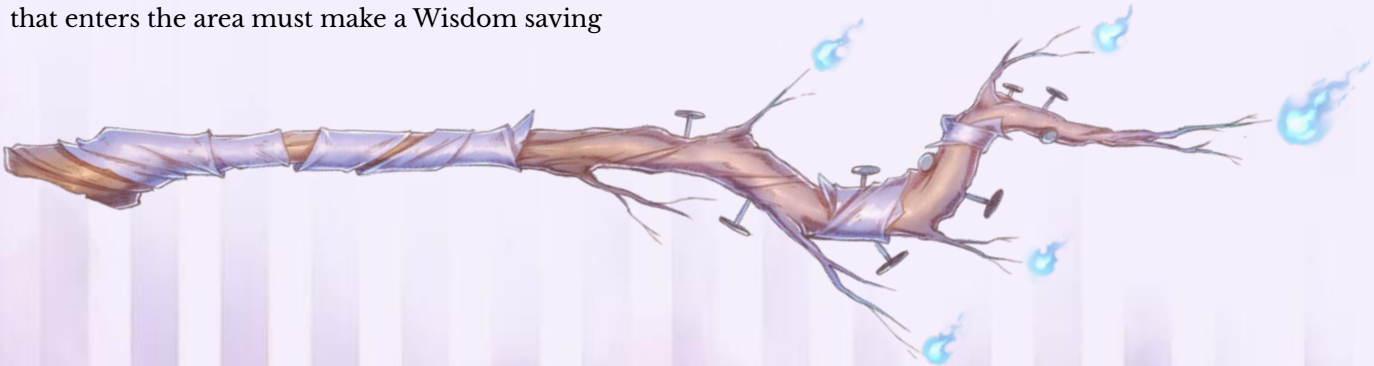
The wand does not regain any of its expended charges. If you expend the wand's last charge, roll a d100. On a number higher than 89, a smaller flame is produced at its tip. On a number lower than 90, absolutely nothing happens.

Willow Wisp Wand

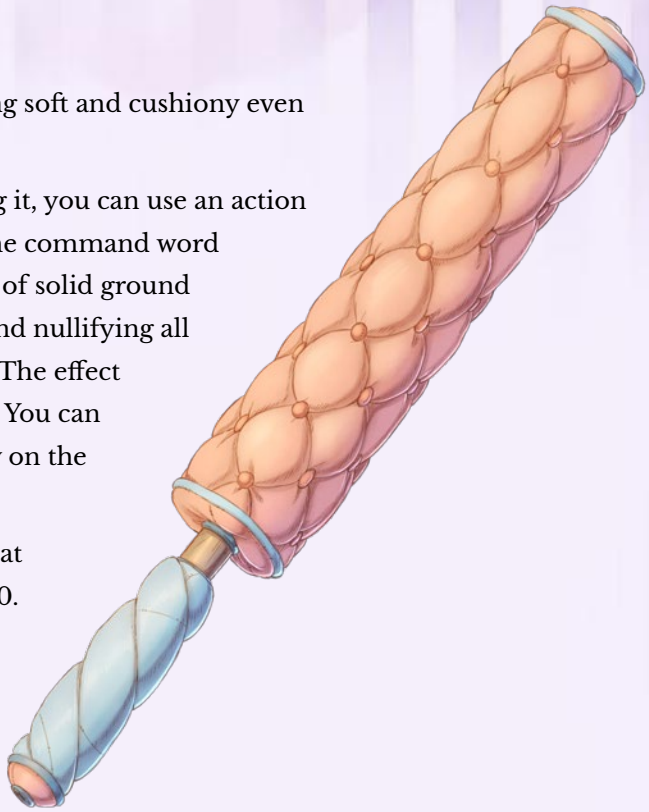
This wand seems less like the work of an artisan or magic practitioner and more like the gnarled branch of a haunted tree.

The Willow Wisp Wand has 5 charges. While holding it, you can use an action and expend 1 charge to hum a haunting tune. The wand produces a small blue flame from one of its small branches. If the flame is used to light a candle, hearth, campfire, or other contained fire, after that fire burns for 1 hour, an area with a radius of 30 feet around the fire gains a disconcerting, eerie ambiance. Any creature not attuned to the wand that enters the area must make a Wisdom saving throw (DC 15) or become frightened of the area around the candle. If frightened, they are unable to move closer to the area and must immediately use their movement to move far enough away that they can't see the flame. They remain frightened until the fire goes out. If wood is added to keep the fire going, the magical effect dissipates.

The wand regains 1d4 + 1 expended charges daily at dawn. If you expend the wand's last charge, roll a d20. On a 1, the wand crumbles into blue sparks and ash and is destroyed.



Wand of Pillows



This wand is a marvel of upholstery, always feeling soft and cushiony even if swung with great strength.

The Wand of Pillows has 5 charges. While holding it, you can use an action and expend 1 charge to speak its command word. The command word is "Comfy". The wand renders a 30-square-foot area of solid ground that you can see pillowy, making it difficult terrain and nullifying all falling damage taken by any creature that falls on it. The effect lasts for 10 minutes or until you use this wand again. You can render this effect permanent if you cast it once a day on the same area for a month.

The wand regains 1d4 + 1 expended charges daily at dawn. If you expend the wand's last charge, roll a d20. On a 1, the wand crumbles into fluff and cotton balls and is destroyed.

Wand of Seasons

Four branches extend from the body of this wand, each of them perpetually locked in one season. The leaves on the branches rustle in the wind, regardless of whether the wand is indoors or outdoors.

The Wand of Seasons has 12 charges. While holding it, you can use an action and expend 1 charge to speak its command word while pointing at a plant. The command word is "Solstice". The wand changes a single plant from the current season to a different one for 1d12 hours. You can freeze one plant in a perpetual season by using this wand on it every day for a month. If a plant creature or a magical plant is targeted by the wand, it must make a Constitution saving throw (DC 15) or take 4d8 cold damage if switched to winter, or gain 4d8 HP if switched to spring. It can choose to fail its saving throw.

The wand regains 1d12 expended charges daily at dawn. If you expend the wand's last charge, roll a d20. On a 1, the wand crumbles into dead leaves and is destroyed.

Esthetician's Secret

Some might say this is a hand mirror and not a wand; those people would be wrong. Some might say that it's tacky and overly decorated; those people would also be wrong. Every facet of this artifact sparkles and shimmers, gemstones are placed everywhere a gemstone could be placed, and gold trim and filigree adorn its every inch.

When you look into the mirror in this wand for 10 minutes, you are able to change the appearance of certain attributes of your physical form. The Esthetician's Secret can:

* Change the length, color, and texture of hair.
* Apply and remove makeup.
* Add and remove tattoos.
* Paint nails or remove nail polish, and lengthen or shorten nails by up to 1 inch.
* Change a creature's eye color, either making both eyes match or changing the color of one eye.

These are not physical changes, but rather perfectly crafted illusions. A creature can detect them through magical means, such as the spell detect magic, but to the naked eye they appear real. If a creature were to, for example, touch magically lengthened hair or nails, the illusion would become apparent to that creature.

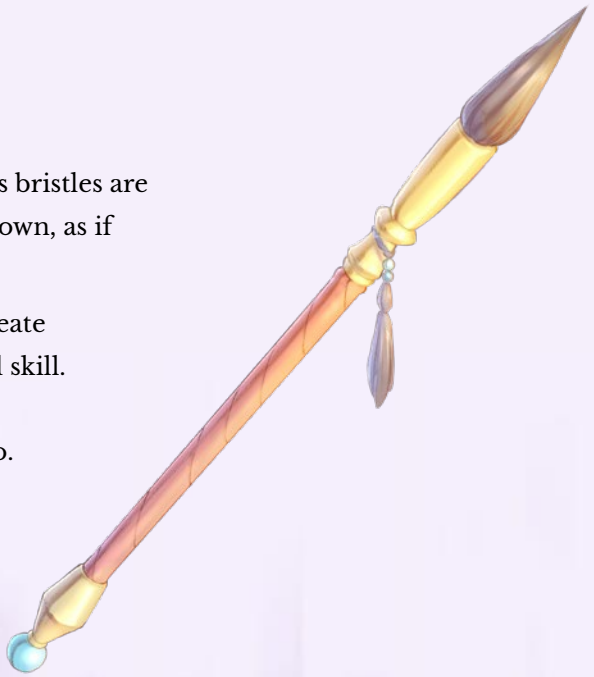
The illusions can be dispelled using dispel magic, or by the person wearing them looking into the wand's mirror for 10 minutes.

Artist's Eye

This wand could pass for a beautiful painting brush. When its bristles are not weighed down by paint, they seem to move faintly on their own, as if they were alive.

When holding the Artist's Eye you have the artistic skill to create paintings exactly as you imagine them, regardless of your actual skill. You can, for example, create photorealistic images from clear memories if you spend the necessary time it would take to do so.

The wand does not provide paint or any other materials; those must be acquired in order to paint with the wand.

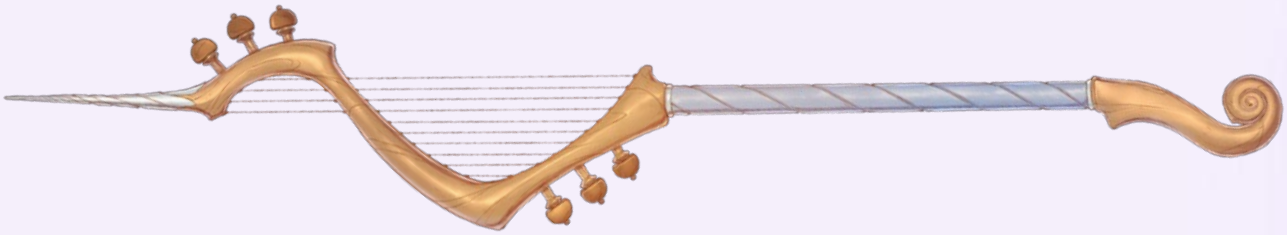


Bard's Bane

When plucking the tightly wound cords in this wand, the sound that emanates does not sound like an instrument, but like a singing voice.

The Bard's Bane can only be used once before it needs to be recharged. When a creature that you can hear casts a spell with a verbal component, you can use a reaction and use the wand's charge to force that creature to make a Wisdom saving throw (DC 16). On a failure, the target is silenced. The target is unable to cast any spell with a verbal component and can't communicate verbally. At the end of each of its turns, the creature affected by the wand can make the saving throw again.

The wand regains its sole charge at dawn.



Wand of the Spell Thief

At first glance it would be easy to confuse this wand for a firearm, given its blunderbuss-like tip and the trigger on its side, but its shape and the gem at its base betray its arcane nature. It's said that this wand once belonged to an infamous rogue who styled themself the Spell Thief, and that they used it to terrorize their victims by slinging their own spells back at them.

The Wand of the Spell Thief has 3 charges. When a creature makes a spell attack at you, you can use your reaction and spend one charge to pull the trigger. You must make a Dexterity saving throw higher than the spell attack roll. On a success, you successfully store the spell inside the stone at the base of the wand, which lights up with arcane energy. You can then use an action to cast the spell stored on the wand without using any spell slots or spell components. The spellcasting ability for the captured spell is Dexterity. Once you use a spell stored in the wand, the spell is no longer stored and can't be used until you capture it again. The wand can only store one spell at a time; attempting to store a new spell without casting the one already stored leads to the total destruction of the wand.

The wand regains 1d2 (a coin) + 1 expended charges daily at dawn. If you expend the wand's last charge, roll a d20. On a 1, the wand crumbles into bits of wood and sparks of arcane energy and is destroyed.

Hats

Matchmaker's Cloche

TThis cute pink cloche hat has an unusual pointy end. The fragrance of the heart-shaped bow on its band reminds whoever smells it of their first love.

The Matchmaker's Cloche can only be used once a day. While attuned to this hat, you can use an action to adjust the bow on the hat and expend its charge when looking at a specific creature. You are now able to see a thin red thread tied to the creature's pinky. The other end of this thread is tied to the nearest compatible romantic partner. If the creature does not experience romantic attraction, the thread forms a red ring around their finger.

The Matchmaker's Cloche regains its sole charge at dawn.

Hat of the Wizbarb

This hat gives off a completely different sensation depending on who sees it. Some feel it is pretentious and pompous, while others think it tacky and stupid.

This item is cursed. Whoever puts it on has their Intelligence and Strength scores swapped with one another.

The hat can't be taken off with raw strength, and can only be removed by a *greater restoration* or a *wish* spell.

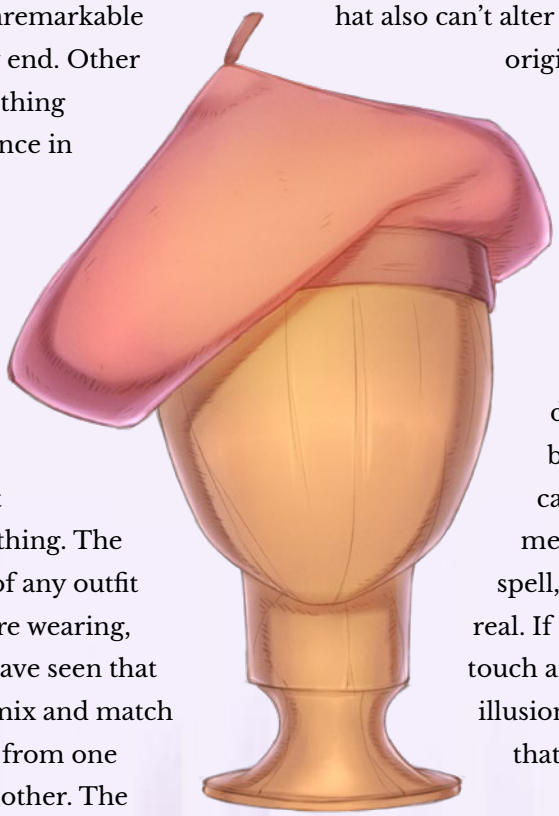
Hat of Cozy

Wearing this hat feels like being swaddled in warm blankets in winter, or taking off a heavy jacket in summer.

While attuned to this hat, you are not affected by weather like extreme cold or extreme heat. You are not resistant or immune to cold or fire damage, just not affected by extreme weather.

Impostor's Hat

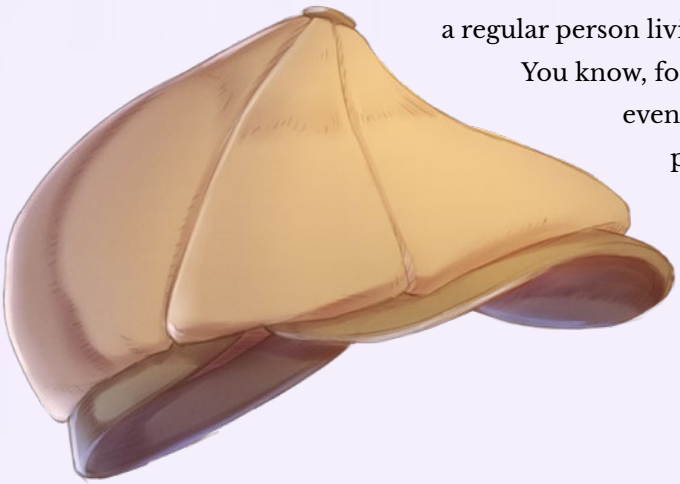
This hat is completely unremarkable except for its curious pointy end. Other than this specific feature, nothing stands out about its appearance in the slightest.



While attuned to this hat, you can use an action to touch the point of the hat to activate its effect. The hat can cast a modified version of the disguise self spell that only targets the wearer's clothing. The hat can project the illusion of any outfit onto the clothing that you are wearing, even armor, provided you have seen that outfit before. The hat can't mix and match outfits; it can't take the shirt from one outfit and the pants from another. The hat also can't alter the color or materials of the original outfit. The only piece of clothing that is not completely transformed by the illusion is the hat itself, but if the outfit has a bigger hat that could reasonably cover it, like a helmet, it will.

The illusion lasts until it is dismissed using a bonus action by the hat's wearer. The illusion can be detected through magical means, such as the detect magic spell, but to the naked eye it appears real. If a creature were to, for example, touch an illusory cape or feather, the illusion would become apparent to that creature.

Town Crier's Gatsby



This hat smells of paper and not-yet dried ink. When one wears it, they feel the need to speak just a smidge louder than they normally do.

Once attuned to this hat, you become aware of every piece of news that a regular person living in the city or town you are in would be aware of. You know, for example, the date of upcoming festivals, important events that take place in the city, or if there has been a particularly big scandal recently. You are also aware of who the major political figures of the city are. This hat does not give any information outside of a city or town.

Detective's Deerstalker

This deerstalker is made of a beautiful and hardy tweed, and gives its wearer the appearance of always being one step ahead of whoever they are talking to.

While attuned to this hat, you gain a +1 to Intelligence (Investigation) and Wisdom (Insight) checks. Additionally, you can use the hat's sole charge by adjusting the brim while someone is speaking to you. When you do so, you instantly know if they are lying or telling the truth.

The Detective Deerstalker regains its sole charge at dawn.

Witch's Eyeshade

It is said that this eyeshade belonged to an incredibly cultured monk who was known for the number of books he read and copied. The green hue calms the eyes when reading for long periods of time, but the magic imbued into the visor clearly helps.

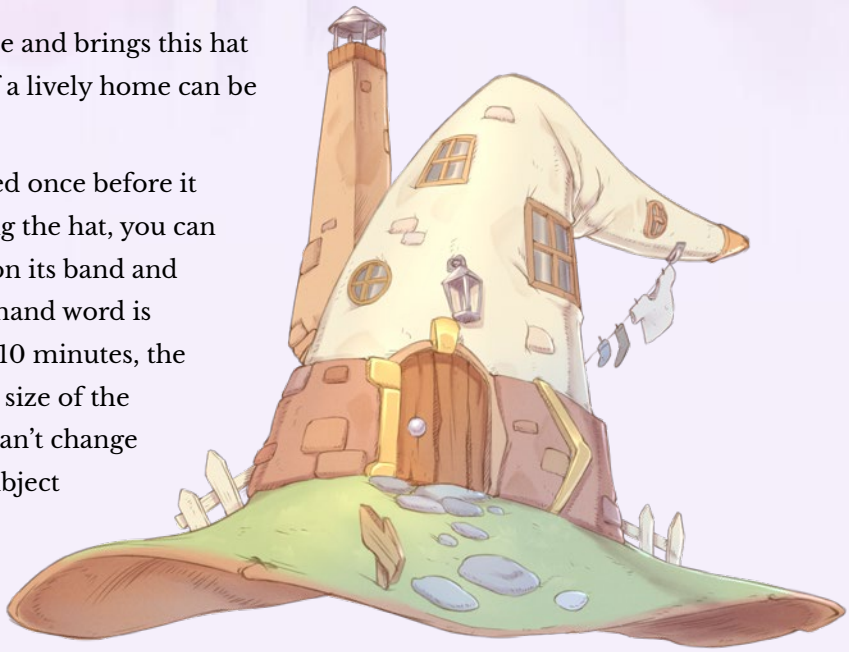
While attuned to this hat, your reading speed is doubled. Additionally, you can spend your entire long rest reading without becoming exhausted. In order to do so, you must remain stationary and can't do anything other than read for the amount of time you would be sleeping. Other activities such as standing watch, talking, or eating will interrupt the magical effect. At the end of a successful long rest spent reading, you enjoy all the benefits of a normal long rest.

Monster Hat

The magics used to make it remain a mystery, but this hat is very much alive. It seems to have the intelligence of a house dog, and in many ways behaves similarly to one. Though it can't move around much, due to its lack of limbs, it does like to look around and bark at things moving quickly in front of it. It also enjoys biting. With time, effort, and attention to where you put your fingers, it could become a loyal pet.

While attuned to this hat, you are able to speak with any Aberration, Monstrosity, Undead, or Ooze, regardless of whether you share any languages, as long as both you and the creature you want to speak to have an Intelligence score of 4 or above. Talking with the creature chosen will consist of howls, grunts, or even telepathic communication, depending on what makes the most sense for the creature in question. Wearing this hat does not make aberrations, monstrosities, undead, or oozes friendly or less hostile to you, it just allows you to talk with them.

Hat of House



If one remains in complete silence and brings this hat close to their ear, the busy sounds of a lively home can be heard from inside the hat.

The Hat of House can only be used once before it needs to be recharged. While wearing the hat, you can use an action to open the tiny door on its band and speak its command word. The command word is "Hospitality". Over a casting time of 10 minutes, the hat grows in size, until it reaches the size of the dome of the tiny hut spell. The hat can't change in color or shape, but is otherwise subject to the same benefits and limitations as the spell. If the person who spoke the command word leaves the hat, the hat reverts back to its original size instantly. If the person who spoke the command word desires the interior of the hat to be significantly warmer than the exterior, a plume of smoke appears on the chimney, even if there is no fire on the inside of the hat.

The Hat of House regains its sole charge at dawn.

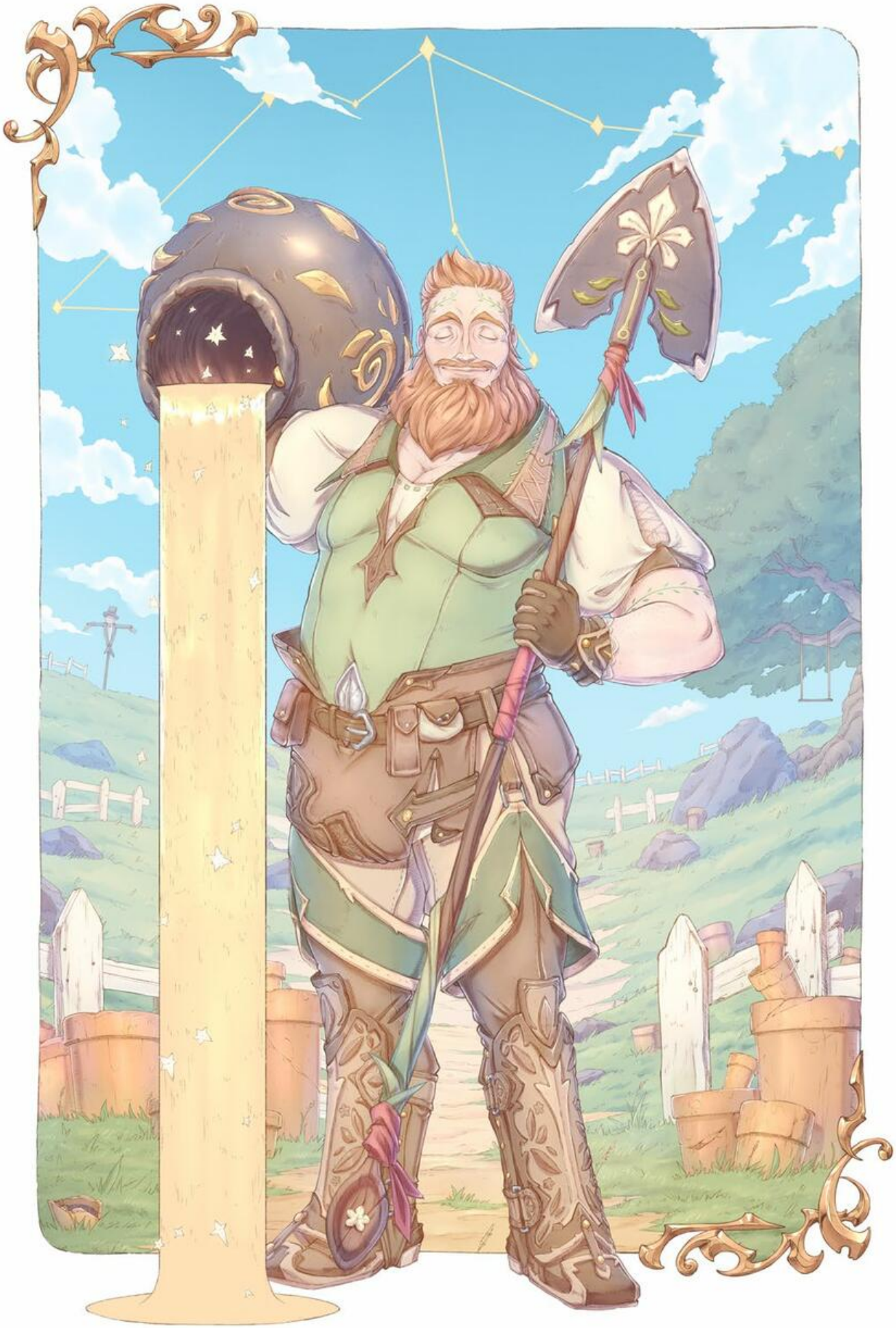
Ushanka of Winter

This pointy hat was found laying on a frozen lake. Interestingly, the snow seemed to have piled up all around it, but never touched the hat.

While attuned to this hat, you are not slowed down by cold difficult terrain, such as snow or slippery ice. Additionally, your Wisdom (Perception) checks are not made at disadvantage when within an area of heavy snowfall.

Adventures

For The Table



Reading a Hexbound Adventure

Here is how to read any of the adventures included in this book. They have all been designed to be as easy to run as possible, requiring little to no prep work beyond reading the adventure.

Descriptions

> Text printed in a blue box like this one are descriptions. These can describe places, people, or monsters. You can choose to read these descriptions out loud as written or make your own; as long as the information is conveyed to the players, you can change anything and everything you want.

Speeches

> We've found that many GMs struggle with coming up with grand speeches on the spot. To that end, we've written some in red boxes like this one. You can, of course, change the details of the speech, if you so choose, as long as all the information contained within is conveyed to players. You are also welcome to change the speech entirely if you so wish.

Combat

Every combat encounter will be listed with the recommended number of enemies, any mechanics the fight will be affected by, and the battle map that has been designed for this specific encounter.

Maps and Monsters

Hexbound includes battle maps and monsters for the encounters within every adventure. The monsters and battle maps used on a specific adventure can be found at the end of the adventure.

Tips

Through the adventure, there are tips on how to run the adventure. Some are specific to the particular adventure they are found in, while others are more general. They are introduced by the word ***TIP***.

Hooks

Hooks are included for each of the Hexbound adventures to help you come up with a reason why your adventurers will want to do this quest. They are found at the beginning of each adventure.

Adventure Specifics

All adventures have been designed with a specific level in mind, within a specific setting. All specifics can be found at the beginning of each adventure. In the adventure specifics you will also find a content warning section so you know before reading it if anything will need to be changed to suit your or your party's needs.

Forest of Roses

Introduction

Welcome to the first adventure of the Hexbound Book! Forest of Roses is an adventure for four characters at level 1, with opportunities to increase the difficulty for a higher-level party. It's a classic quest, with a few hard decisions for players to make and, of course, a witchy twist. The players will meet two warring factions, the village of Refuge and the Rosenwood Coven, and must choose to side with one against the other — or find a way to make peace between them. The adventure takes place in a magical forest, where people cast out of their own societies are building themselves a new home — but danger lurks in the woods, trying to prevent them from putting down roots. Will they help the vulnerable villagers establish a safe place? Or will they join the coven in protecting their wild home?

This adventure provides an even balance of combat, skill gauntlets, and high-stakes social encounters, all culminating in a difficult choice. It's designed to provide an engaging challenge for characters of all different skill sets, whether they excel in navigating the wilderness, guiding a conversation, or simply swinging a sword. Like all Hexbound adventurers, Forest of Roses features witches prominently, so it can serve as a fantastic opportunity for players who wish to take on a witch subclass. This may be played as a standalone adventure or as part of an ongoing campaign.

The Specifics

* This is a level 1 adventure designed for a group of 4 players.
* This adventure clocks out at around 1 to 2 sessions of 3 to 4 hours to complete.
* This adventure can be the beginning of a witch-themed adventure or can be used in an ongoing campaign with minimal tweaking.
* If battles are too easy or too hard for your party, we recommend adjusting monsters' HP accordingly.
* We encourage you to change the details of this adventure to fit into your campaign. If witchcraft is an art shared in secret for fear of prosecution, characters may have pre-existing biases against the coven; if the world is more modern or industrialized, the forest may be one of few surviving bastions of untouched wilderness. If your party hasn't encountered witches before, play up the element of mystery and showcase world lore through your descriptions. What should or shouldn't change is up to you as a GM.

Content Warnings

Reading these content warnings will spoil twists and parts of the adventure. If you are a player, you might want to reconsider reading this section and instead ask your GM or a trusted friend to read these and see if there is something you would rather not come up at the table. We strongly encourage you to play with all necessary precautions and safety tools needed for a smooth and pleasant experience.

* **Amputation:** One of the major NPCs in this story is missing an arm, having lost it in a work-related accident. If you or your players are especially affected by imagery like this, you can change that element of her backstory and come up with a different reason for her to have lost her job and founded Refuge; the key element is that it was a last straw of injustice that led her to leave society.
* **Bigotry:** The setting of Refuge Village is depicted as a haven for people cast out by society. Racism (against tieflings) and ableism are referenced in the backstories of NPCs, and systemic oppression of some minority groups exists prominently in the setting of this adventure. We encourage you to use safety tools to find out where your players' comfort levels are regarding the depiction of this, and to avoid directly discussing or depicting forms of societal inequality that your players are not comfortable discussing during the game.

Where to Start

If you are running this as a stand-alone adventure not tied to an ongoing campaign, we recommend giving the players an introduction to the adventure and starting right as they arrive at Refuge Village. The players can be an existing party of adventurers looking for work or seeking to do good, or a group of like-minded individuals who band together.

If you are running this adventure as part of your long-running campaign, here are several hooks for you to connect this adventure to your existing story:

Hooks

* **Haunted Houses:** The party overhears a conversation between people concerned for the safety of a new village, settling in a forest rumored to be haunted. They hear that the hauntings have already begun to occur, and people are already disappearing.
* **And Good Riddance:** The party overhears a group of people finding humor in the struggles of a new village in the woods, comprised of what the gossipers consider to be the dregs of society. Sympathy for these outcasts — or keen opportunism — drives the party to offer their help.
* **You're Our Only Hope:** A posting on the board of an adventurer's guild or a desperate quest-giver in a tavern asks for a party of adventurers to take care of some menace in a nearby wood.
* **Witches of the Wilds:** If the party has a witch, or any particularly nature-inclined member, the Rosenwood Coven might be the ones to seek out the party's help. Consider giving the players the witches' point of view first, and switching the order of the adventure!

Running the Adventure

In order to help you run this game smoothly, this adventure is organized into four main sections:

The Characters: All the relevant information on each important NPC, including descriptions, mannerisms, and goals, as well as their history with the Rosenwood.

Into the Woods: The players' suggested path through the adventure, separated by location.

Ending the Adventure: A few possible outcomes for the adventure, and their lasting consequences.

Enemies and Stat Blocks: Enemy stat blocks, maps, and battle maps to use during your adventure.

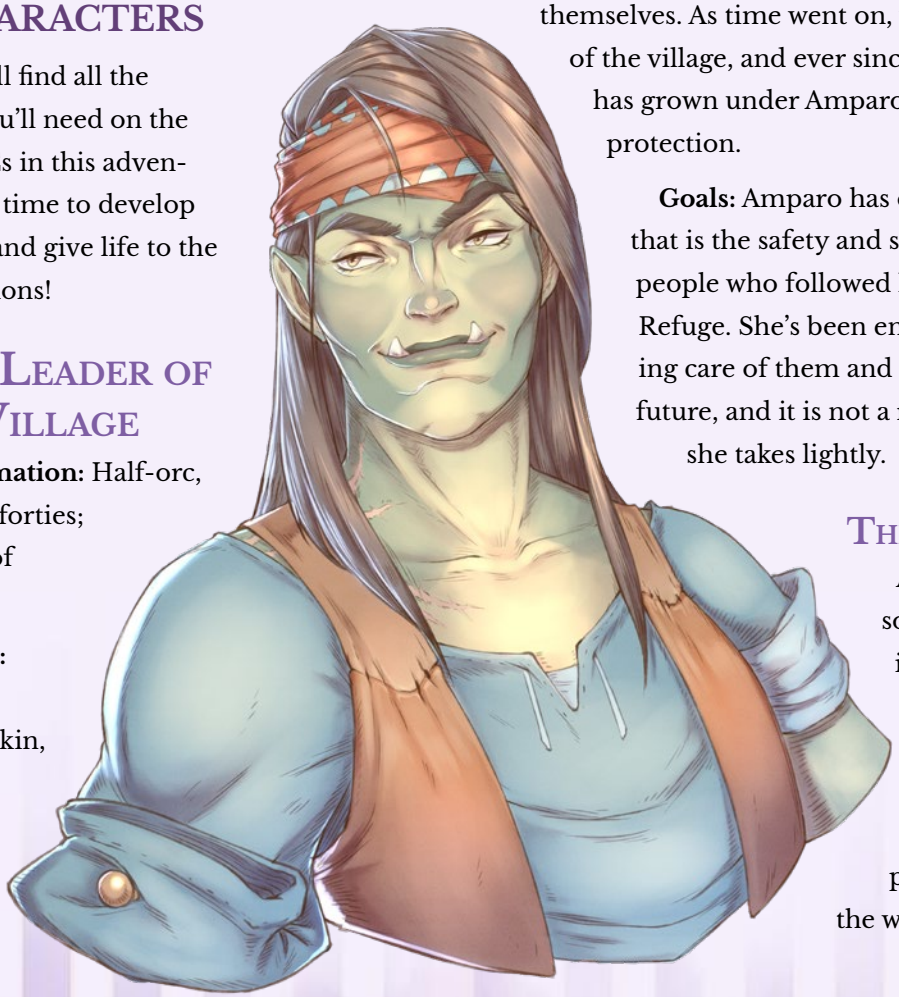
This is a very character- and location-driven adventure, so take your time showcasing the different places the characters visit. There are two sides to this issue, but neither of them are entirely in the wrong. Your job as a GM is to make this decision hard for the players! Make them fall in love with Refuge, and then make them fall in love with the Coven. If they choose one side and the ending feels bittersweet, you've done it right.

Reconciliation between the village and the coven should feel like the preferable option, but it's also the hardest one; the two groups are opposed, and each has reasons to mistrust and resent the other. Making peace is the high-risk, high-reward path; if your players choose to try, ramp up the tension and make it clear that it's a challenge, but make them feel like heroes for their success if they manage to achieve it.

The Characters

Here you will find all the information you'll need on the important NPCs in this adventure. Take your time to develop the characters and give life to the two main locations!

Amparo, Leader of Refuge Village



Basic Information: Half-orc, she/her, in her forties; fighter, leader of the village.

Appearance: 5'10", muscular. She has green skin, and keeps her light brown hair away from her face with a bandanna. She is missing her right arm beneath the shoulder, and keeps the sleeve neatly pinned off.

Mannerisms: She has a presence of charisma and command about her. Her movements are sharp and economical. She speaks levelly but intensely, with confidence and determination, leaving no room to doubt or second-guess her.

History: Amparo worked at a factory, making wheels, for years, seeing the high turnover rate of workers — they came, they were injured or worked to the bone, they hobbled out half-dead. When a machine crushed her own arm, forcing her to amputate, she was fired from her job, and left with no way to support herself. She refused to accept that as the end of her life; instead, she gathered up all of the injured people from the factory, all the sick and weak and outcast, and led them to form Refuge, where they could sustain themselves. As time went on, word spread of the village, and ever since then Refuge has grown under Amparo's care and protection.

Goals: Amparo has one goal, and that is the safety and security of the people who followed her to found Refuge. She's been entrusted with taking care of them and ensuring their future, and it is not a responsibility she takes lightly.

The Village

Amparo's main sources of support in her leadership, and the villagers who fight alongside her if the players side with the witches, are:

Milagros, a half-elf older woman who oversees the building of the village. She moves slowly and speaks rarely, but has a keen eye and a strategic mind. Formerly a renowned carpenter, she was deemed unable to continue working after a long-lasting illness left her in constant pain. She doesn't work with her hands in Refuge, but designs and directs building and carpentry.

Próspero, a human man who serves as the head farmer. He is animated and enthusiastic, always moving or fidgeting even if he's standing in one place. He grew up living hand to mouth, and in his teens had to resort to theft to feed his family. He was caught and sent to prison for ten years, and when he was released he found that no one would hire a former convict. Nowadays, he makes sure everyone in Refuge can be sure of their next meal.

Teo, a tiefling man who deals with most of the interpersonal conflicts between the villagers. He is very calm and placid, and smiles a lot, but is as uncompromising on his decisions as Amparo. He was shunned and viewed with suspicion for being a tiefling in his majority-human hometown. When he lost his home and was unable to find housing, he followed Amparo to Refuge, where he mediates conflicts and supports Amparo in leadership and delegation, staunchly inclusive in his ideals.

Hortensio, Leader of the Rosen Coven

Basic Information: Human, he/him, mid-thirties; druid witch, leader of the coven.

Appearance: 6'5", broad-shouldered, soft but strong. He has light skin and red hair, with a full beard and moustache. He dresses in shades of green and brown, his clothing finely crafted but practical for working with his hands.

Mannerisms: For a man of his size, Hortensio is surprisingly soft-spoken. He smiles a lot, but it's easy to see how troubled he is by his current circumstances. He has an air of calmness and kindness about him.

History: Quiet, studious, and unassertive, Hortensio was the most devoted student of Rosario, the former leader of the Rosenwood Coven. He excelled with plants, herbs, and potions, and found great contentment in tending to the forest. When Amparo and her followers came and founded Refuge, he was content to live and let live, but Rosario made it her dying mission to rid the forest of the intruders, and he felt forced to go along with her plans. Upon her death, leadership of the coven fell to him as her senior mentee, and the responsibility of taking care of his coven-mates — and getting rid of the villagers — leaves him fearful and insecure.

Goals: He is charged with the protection of the Rosenwood, and made a covenant long ago that binds him to keep it. He's not sure that this is the best way to go about that, but he's following the orders and wishes of his previous coven leader, and doesn't believe he has a choice. He sees leading the coven as his duty, but he's terrified of making hard decisions.

The Coven

Hortensio's coven-mates, and the witches who fight alongside him if the players side with the village, are:

Amarilis: a non-binary half-orc bard witch. They commune often with the spirits sacred to the Rosenwood forest, and have an otherworldly air about them. Even when participating actively in a conversation, they sometimes seem to be off in their own world.

Azucena: a gnome girl and ranger witch. Still relatively new to the coven when Rosario passed, Azucena is young and energetic, but seems a little feral still, like she's one of the denizens of the wood herself. She joined the coven when

Hortensio found her abandoned at the edge of the woods, and she's known no other life. She's extremely loyal to the woods, to the coven, and especially to Hortensio.

Despite no longer being present, another very influential witch is **Rosario:** an earth genasi woman, the former leader of the coven. Vivacious and passionate, Rosario was the mentor of half a dozen witches over her many decades as coven leader, and valued nothing higher than the sanctity and purity of the woods.

Into the Woods

Refuge Village

The sun is beginning to rise over the Rosenwood, filtering through the broad leaves of the scent-wood trees, as you walk the winding path to the village of Refuge. The trail is narrow and not well-marked, just as directions to the village were hard to find; this town, it seems, does not welcome much trade or casual visitors. Once you reached the path, though, you found it smooth and even, with few taxing climbs or tripping roots, and the cool, fresh air of the woods makes it a pleasant hike.

After some hours of travel, you're quite deep into the center of the forest, so it comes as a surprise when the trees begin to thin, then abruptly stop. You can hear the burble of a creek as you emerge into a man-made clearing, large enough to fit at least a dozen buildings and a small farm. For a village of people so looked down upon, it seems lovely: peaceful, beautiful, and humming with activity. The simple cabins are made with skill and care, and the sharp, pleasant smell of the scent-wood fills the air.

"Good morning, travelers. We weren't expecting visitors today. Do you have business here, or do you seek refuge?"

Amparo, the leader of the village, strides forward immediately to meet the party. She's a half-orc woman in clothes that, though patched, are clean and bright. She only has one arm, her left sleeve pinned up neatly. She greets the party with an assessing, though not unfriendly, air.

Amparo welcomes the players to the village. She's very proud of Refuge, and very protective of it. She apprises the players of the situation. Amparo needs to convey these key facts to the players:

* The villagers are all people who were cast out of other cities and towns: people considered infirm or unable to work, people just out of prison, people shunned by society. Amparo takes them under her wing and has brought them to make a place where they can live without fear of persecution.
* Amparo is proud of what they've built for themselves, showcasing the houses and communal buildings made of the Rosenwood's unique, beautiful scent-wood, the farms they've made space for already blooming in the sun.
* As time goes on, more and more of the villagers have gone missing or been found dead. Sometimes their bodies are found, emaciated or torn apart, sometimes they're just gone and never return.
* Amparo suspects that the witches who are said to live in the heart of the forest are responsible. They're the ones who grow the uncanny roses they can see glowing between the tree trunks at night. The more northwards you go, the thicker they grow.

* Amparo asks the party to go into the forest, ***find the witches and drive them out***, either by convincing them to leave or simply killing them.

> She meets each of your eyes, one by one. "We're done running. We won't be thrown out of another home. We need your help; we don't have enough people who are trained and ready to fight, and we don't know exactly where they are, only that the roses are thicker to the north. But we will support you as best we can to find these witches and end this harassment. Defeat the coven, drive them out from our home. Slay them, so we may finally know peace."

Amparo promises as sizable a reward as the village can manage, either 200 gold coins or in goods from the capable blacksmith, woodworker, and tailor who reside in the village. She'll answer any questions as best she can, and earnestly try to provide support, but the disappearances have stretched the village thin, so she can't spare anyone to go with the party.

Amparo offers them food and finds them a comfortable, if humble, place to sleep. She encourages them to stay the rest of the day and leave at first light tomorrow, as it's better to have as many hours of daylight as possible — the woods are even more dangerous at night.

Allow your adventurers to explore Refuge. It has all the staples of a small village, and its inhabitants are welcoming, if wary and worried. This is the part where you can really help your players fall in love with Refuge. It's very small, with less than a hundred people living there, and everyone has committed fully to supporting each other and making a self-sufficient, comfortable home. Try to showcase the way they've tamed the wilderness of the forest — cutting down the rare trees, planting crops, and so on — without judgment, but planting seeds for the witches' objections to the town.

Sprinkle in the other named villagers, whose descriptions you can find in the earlier section. Perhaps Milagros is leaning over a table, hotly debating the design of a new building with a carpenter, or Próspero is gossiping with other farmers as they break for lunch, or Teo is keeping an eye on the village children playing. Or populate the village with characters of your own creation or improvisation! Try to fulfill your players' expectations of what the village might have, and show it off as a beautiful, important place. Make the village full of life, a true haven for people who truly need it.

The Rosenwood

After your easy, pleasant walk on the path to the village, it is hard to forge north in the tangled wilderness of the forest. You find the first rose easily despite the thick undergrowth — it's at least six feet wide, a bright, dangerous red against the green and brown around it. You give it a wide berth, just to be safe, and tromp onwards. Despite, or because of, the untamed nature of the woods, the forest is riotously beautiful around you. The trees are full of life and sound, and flowers and fungi bloom in bright colors across the ground.

Ask the party one by one to make four skill checks, allowing players to suggest what checks they'd like to do. Adjust the DC for how plausible it is for the check to be helpful. It might be a DC of 12 for a Wisdom (Survival) or Intelligence (Investigation) check to lead the party from rose to rose, DC 14 for a Strength (Athletics) check to clear the path... or DC 30 for a Charisma (Intimidation) check to order trees to bend out of the party's way and show them where to go. Make sure to encourage and reward players' creativity!

Between each check, describe the journey as the party wends its way deeper and deeper into the forest, the canopy closing thicker over their heads and the roses glowing brighter in the growing gloom. For each failed check, roll 1d4.

1. A ***mandragora seedling*** attacks. You can use the Rosenwood battle map for these encounters.
2. Charm-roses confuse the party, making them lose their way. Make a DC 12 Wisdom saving throw or be confused, taking disadvantage on Wisdom-based skill checks for the next hour.
3. Charm-roses irritate the party, making them lose their tempers. Make a DC 12 Charisma saving throw or be aggravated, taking disadvantage on Charisma-based skill checks for the next hour.
4. Charm-roses attract the party, making them lose their focus. Make a DC 12 Intelligence saving throw or be distracted, taking disadvantage on Intelligence-based skill checks for the next hour.

After the first two checks, the party is set upon by two ***mandragora seedlings***. If the party failed the second check, don't hesitate to use the 1d4 roll to complicate the encounter!

If the party really struggles with this encounter or fails the checks repeatedly, bring in ***Azucena*** to ease their way. She appears out of the shadows of the woods to confront them, then realizes they're not from the village. She leads them the rest of the way to the coven house, hoping to convince the party to take the witches' side.

The Rosenwood Coven

Unlike the sudden bareness of the clearing where Refuge Village sat, you can barely see the home of the coven until you're right up on it. It blends into the woods around it like an optical illusion — between one blink and the next, empty forest resolves itself into the woven branches of a huge house, built on and into an enormous tree. Crawling vines laden with flowers twist into doorways and windowsills, and whorls of gnarled bark form the shapes of carved roses. Just as seamlessly as the shape of the house emerged from the tree, three figures materialize from the shade of the forest, approaching to meet you.

The three witches come to greet them, pre-empting any surprise attack with friendliness and hospitality. If the players attempt to sneak up on the coven, the witches are alerted by an alarm spell, strung in a large radius in the upper branches of the trees. None of them are armed, and even if the players attack, Hortensio attempts to stop them and speak with them.

> " Hello," says one of the witches, stepping ahead of the others. He's a large man, at least a head taller than each of his companions, but he approaches with his hands out and empty of weapons, his head slightly ducked as if to make him seem less imposing. "You've been looking for us, I think? The forest warned us. I'm Hortensio — this is Amarilis, and Azucena. We're the Rosenwood coven."

Hortensio does his best to defuse any tension and suspicion, entreating the party to hear the coven out before doing anything drastic. He offers them tea and food, a hearty vegetable stew, and answers the party's questions openly and honestly. He's clearly anxious and conflicted. Amarilis sits quietly with them and rarely contributes to the conversation, and Azucena flits around restlessly. Hortensio presents their side of the story:

* This coven has been taking care of the Rosenwood for generations upon generations, dozens of witches over the ages taking on

the duty of its stewardship. This is their land, where they've always lived in harmony with nature.

* They have no "moral" objection to the members of the village, but the villagers are cutting down the rare scent-wood trees and planting the land with foreign crops, introducing new and potentially invasive species to the existing system. It's upsetting the natural order of things and could put the flora and fauna of the forest at risk.
* Their previous leader, Rosario, despised non-witches, decrying the villagers as harbingers of destruction and predicting that they would destroy the entire forest. She sacrificed herself to protect it, creating the charm-roses and becoming a mandragora, a magical creature that forms when a witch gives their life to protect something. (You may wish to foreshadow here that a mandragora heart is used in the coven's ritual to become a witch!) Hortensio hates hurting and killing the villagers, but he is following Rosario's last wishes.
* Hortensio asks the party to ***help the coven drive the villagers out***, either by persuading them to leave or through violence. He'd prefer a more peaceful resolution, but fears that the conflict has gone on long enough that they won't be receptive to persuasion.

> "Please understand that we can't allow Rosario's sacrifice to be in vain. We need to make them leave before they hurt the forest irreparably. I'm so sorry, but we can't let these people destroy our home."

Once more, give the players some space to roleplay and explore. When they're done speaking with Hortensio, if they don't try themselves to look around, Azucena will tug at them to show them around. The coven is nearly the exact opposite of the village, so try to show it as an equal in beauty and importance! They've been convinced to support Refuge; now convince them to support the witches.

Each of the witches can be found performing their daily work, caring for the forest and practicing witchcraft. Amarilis communes with spirits in a grove of trees that serves as a cemetery for the coven, the trees getting larger and older as the coven stretches back centuries. Hortensio checks tappers driven into the stems of the giant roses, used to collect rose water. Have fun embellishing out the coven's home, showing how they live with the forest.

Eventually, though, Hortensio will ask the players what they've chosen to do. The players now have to decide whether to side with the villagers, the witches, or attempt to reconcile both. They already have the request from Amparo, to slay the witches; Hortensio reiterates his request for them to try and convince the villagers to leave and find another place to settle, and, failing that, to drive them out by force.

Taking Sides

If they side with the villagers, the Rosenwood Coven will fight with renewed resolve to protect their forest. The party will fight ***Hortensio, Amarilis***, and ***Azucena*** at the coven home.

You can find the coven home battle map as well as the stat blocks for all three members of the coven in the Enemies and Stat Blocks section at the end of this adventure.

COMBAT:

* **Conditions:** Bright Light.
* **Map:** Rosenwood Coven.
* **Enemies:** ***Hortensio, Amarilis,*** and ***Azucena.***

If they side with the witches, the coven will supply them with cloths to cover their mouth and nose to block the effects of the charm-roses, and send them back to the village, as the witches work to lift the charm-rose curse and pacify the mandragora. If they attempt to convince the villagers to leave, Amparo sees this as a betrayal. The village around her grows angry and resentful, and takes up arms against the party as a representative of the witches who have been killing their fellows. The party will fight Amparo, Milagros, Próspero, and Teo at Refuge.

You can find the Refuge battle map as well as the stat blocks for the villagers of Refuge who will fight in the Enemies and Stat Blocks section at the end of this adventure.

COMBAT

* **Conditions:** Bright Light.
* **Map:** Refuge Village.
* **Enemies:** ***Amparo, Milagros, Próspero,*** and ***Teo***.

Reconciling Refuge and Rosenwood

Instead of choosing one side or the other, the party may seek to make peace between them, finding some way to let both groups flourish in the forest. Luckily, if asked, Hortensio can come up with a way to make that happen: ***have Refuge join the coven in preserving the forest***. Rather than destroying it to make their home, they can learn how to live in harmony with it. Only a witch can be a protector of the Rosenwood... but Amparo can become a witch and, as Refuge's leader, can represent them and link them to the wood. In turn, the witches must agree to accept the village, and help them turn it into something sustainable and integrated with the forest; they will open up trade of goods and knowledge, becoming less insular and exclusionary. Each side has to make a concession for the compromise to work.

If they want to reconcile both sides, they must convince each leader. ***Hortensio*** doesn't want to go against the wishes of his fallen mentor, and has trouble believing that there is a villager who would make a good witch, as they were all raised apart from nature. Even as he acknowledges that the mandragora heart would be useful for the ritual, he is reluctant to destroy what's left of Rosario. Allow the players to make a Charisma (Persuasion) check with a base DC of 14, but lower the DC for a particularly compelling argument and grant advantage if more than one player joins the conversation. If they're particularly convincing, consider foregoing the check altogether! Once they have done so, the party will return with the witches to the village, and must convince Amparo to go along with the plan.

Amparo is more difficult to persuade. She refuses outright at first; the witches are responsible for the deaths of too many villagers for her to forgive, and she feels that she cannot trust another group of people who see them as alien or unworthy of living in their space. She's not opposed to the idea of living more respectfully with nature, but this experience has soured her to witches, and she's reluctant to become one. Allow the players a Charisma (Persuasion) check with a base DC of 16, but again, feel free to reward good roleplay with a lower DC, advantage, or just not requiring a check. If they succeed, Hortensio will send them to fight the ***mandragora*** and remain in the village to negotiate terms with Amparo.

The tradition of the coven is that the ritual to complete the covenant between leader and initiate requires the heart of a mandragora, representing the new witch's vow to protect the forest with their life. This often becomes a great quest for the aspiring witch, who ranges far and wide to find a

site where a witch sacrificed themself to protect something... but it just so happens that there's one right here.

Send the party on a different route to find the mandragora, requiring one Intelligence (Investigation) check to determine the route to take, one Wisdom (Survival) check to lead the party through the forest, and one Constitution saving throw to keep the party's pace and stamina through this long day. (If the players come up with the idea to take a long rest in the village before fighting the mandragora, omit this last one.) The DC for all of these is 13; on a failure, they lose their way and are attacked by mandragora seedlings.

The Mandragora

After spending so long trekking through the forest, it's impossible to miss the change when you come upon the mandragora's grove. The trees seem to close in around you, casting grey, gloomy shadows. The air grows still, heavy with a clammy mist. The natural variety of the forest flora fades, giving way to nothing but tangled rose bushes. The forest floor between the roses is bare dirt and leaves, littered with large rocks — no, you realize with a closer look, not rocks. Gravestones. Crudely hewn tombstones with nothing more than a rose carved into each, weathered with time or covered with creeping vines. You are walking through a cemetery overtaken by nature.

As you move forward through the graveyard, you see her. A feminine figure, lithe and pale, with skin white as alabaster. She doesn't move except to sway in a slight breeze, and the closer you get, the clearer it is to you that you are not staring at a person, but at a flower. A white rose in the shape of a person. Not a moment after you realize this, you feel the ground rumble under your feet, and the flower begins to shudder. Before you, the earth separates, and thick vines dotted with sharp thorns form in the shape of arms, rising from the split ground. Where once stood a solitary flower, now stands a behemoth of earth, vines, and graves. Two glowing eyes stare at you through the tangle of dirt and plant matter that is its true body. The flower at its top shakes, and a shrill shriek cuts the still forest like a knife. Roll for initiative.

The party must fight the ***mandragora*** and bring its heart back to Hortensio and Amparo to perform the ritual. You can find the witch cemetery battle map and the mandragora stat block in the Enemies and Stat Blocks section at the end of this adventure.

The fight will begin with only the mandragora, but you may choose to have her accompanied by ***mandragora seedlings***, judging on how quickly the party has dispatched them before. The mandragora is a very powerful enemy for a level 1 party on its own. The spores from the mandragora are more powerful than the charm-roses they have encountered through the forest, so the coven's bandanas won't be able to stop their effects.

COMBAT

- **Conditions:** Dim Light (dusk).
- **Map:** Witch Graveyard.
- **Enemies:** The Mandragora, and any Mandragora Seedlings you choose to add to the fight if you feel the need.

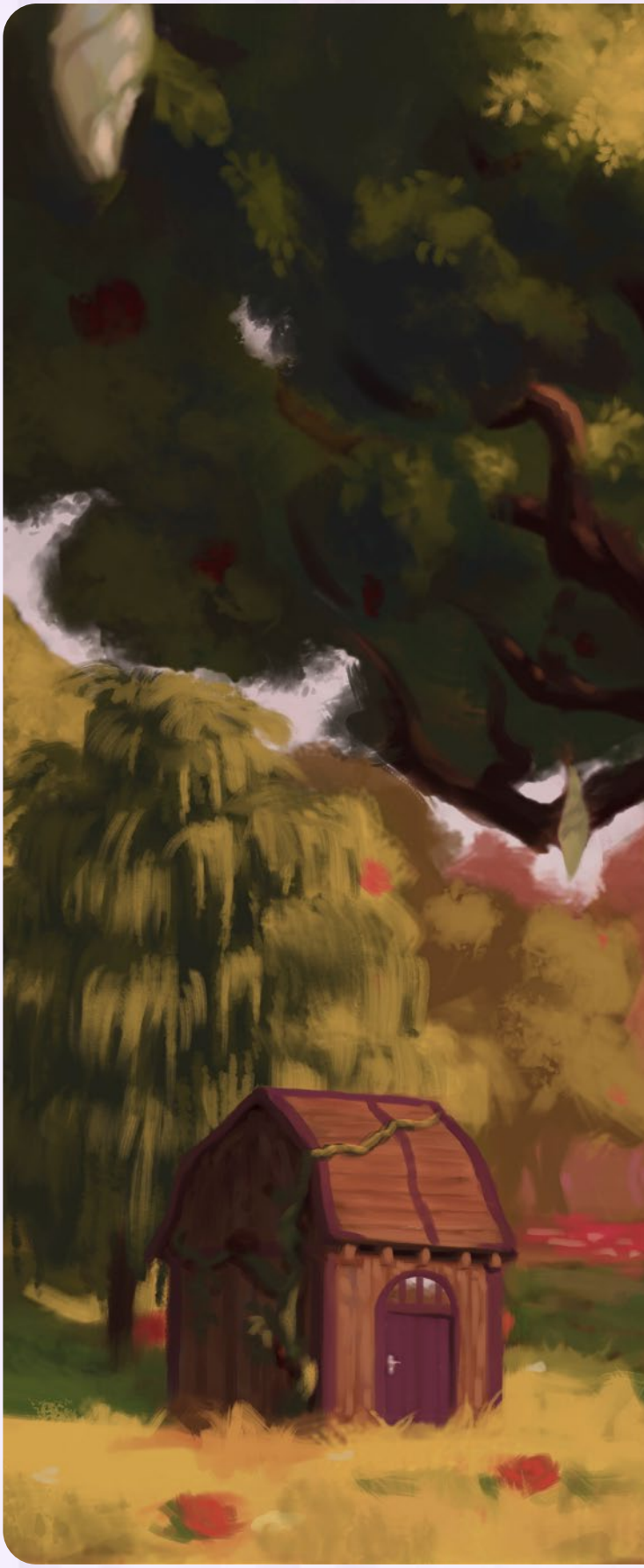
Ending the Adventure

There are three relatively clear possible endings to this adventure, depending on which faction the party chooses to support. If they side with the village, they will fight the coven; if they side with the coven, they will lay siege to the

village. In either of these situations, make sure to allow the party to regroup with the side they chose to fight for at the end, to receive their gratitude and discuss how they'll build and grow from there. Make your players feel like heroes for conquering their foes, but consider the consequences of their choice, and how it affects the losing side.

If the players choose to reconcile the two sides, it will be more difficult, but more rewarding. After the fight with the mandragora, the players can return to Refuge village and present the heart to Hortensio and Amparo. In the party's absence, they have decided to work together to preserve and protect the forest: integrating the village into it more naturally and responsibly to support them, and allowing the villagers to plant crops and cut down trees to make life possible for them in the Rosenwood forest. Amparo undergoes the ritual and becomes a witch, and an enormous white rose is grown at the center of the village plaza to commemorate the peace. They rename it Rosen Village, but it remains a refuge for those in need of shelter.

If this adventure is used in an ongoing campaign, try to make it so it has ongoing consequences. If the party supported the witches, other covens might be more inclined to deal with them — but those who hate witches will be less likely to trust them. If one of the players is interested in choosing a witch subclass, any member of the coven can become their mentor and perform the ritual along with Amparo. If the party supports the village, they can direct vulnerable people to seek haven there — but people prejudiced against those who society shuns might think less of the party for having helped them. It's through the use of consequences that stem from player choice that adventures feel real and impactful.



CARLOS C DÍAZ

Enemies and Stat Blocks

Here aren't the stat blocks for the ***Forest of Roses*** adventure, as well as battle tactics to help you run them.

The Village

AMPARO: Refuge Leader

Medium Humanoid (Half-Orc), Chaotic Good

Armor Class 12 (studded leather)
Hit Points 15 (2d8 + 6)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	10 (+0)	16 (+3)	10 (+0)	11 (+0)	14 (+2)

Saving Throws Str +4
Skills Athletics +4, Insight +2, Persuasion +5
Senses passive Perception 10
Languages Common
Challenge 1 (200 XP) **Proficiency Bonus** +2

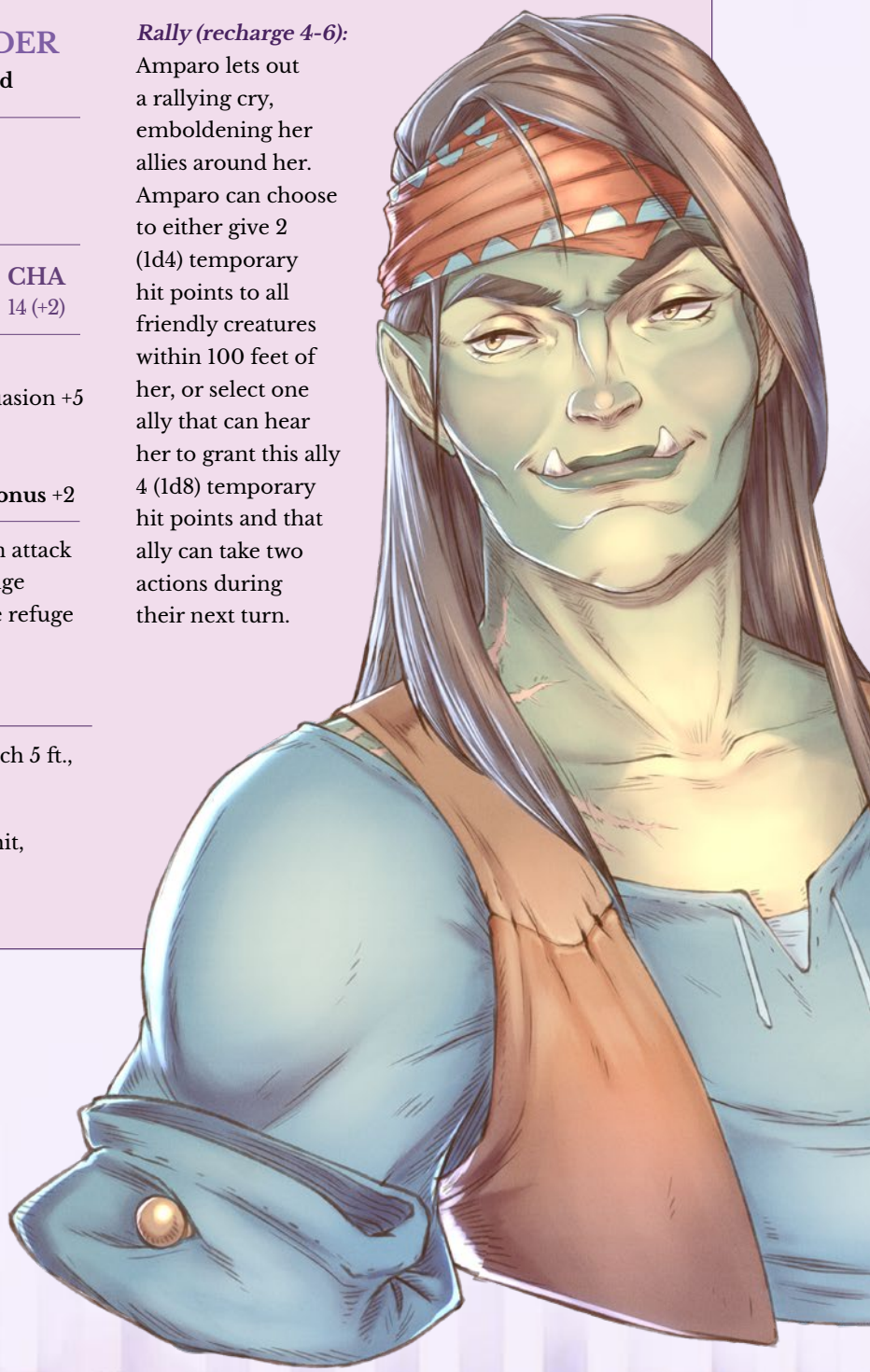
Refuge Refugee: Amparo has advantage on an attack roll against a creature if at least one other refuge refugee is within 5 feet of the creature and the refuge refugee isn't incapacitated.

Actions

Shortsword: *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. Hit: 5 (1d6 + 2) slashing damage.

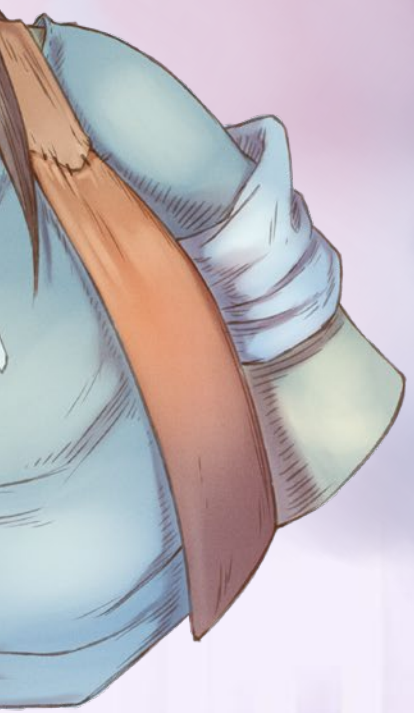
Hand Crossbow: *Ranged Weapon Attack:* +2 to hit, range 30/120 ft., one target.
Hit: 3 (1d6) piercing damage.

Rally (recharge 4-6): Amparo lets out a rallying cry, emboldening her allies around her. Amparo can choose to either give 2 (1d4) temporary hit points to all friendly creatures within 100 feet of her, or select one ally that can hear her to grant this ally 4 (1d8) temporary hit points and that ally can take two actions during their next turn.



Battle Tactics

* Amparo is a hard enemy to throw at a level 1 party — be ready for a challenge. You know your group better than anyone else, and tweak the encounter according to what they can and can't handle.
* Amparo is a skilled tactician and will not incur attacks of opportunity or other unnecessary dangers unless the situation calls for them.
* Amparo will use Reinforcements and Rally as often as possible.
* Amparo will use a free action to try to convince the party to lay down their weapons and fight for her side, but she won't back down. Refuge is her life's work and she will go down with it if it's needed.



MILAGROS

Medium Humanoid (Half-Elf, Cleric), Neutral Good

Armor Class 11 (padded leather)
Hit Points 7 (2d8 - 2)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
8 (-1)	10 (+0)	9 (-1)	14 (+2)	16 (+3)	14 (+2)

Saving Throws Int +4, Wis +5
Skills Insight +5, Perception +5, Persuasion +4
Senses passive Perception 15
Languages Common, Elvish
Challenge 1/4 (50 XP) **Proficiency Bonus** +2

Spellcasting: Milagros is a 1st-level spellcaster. Her spellcasting ability is Wisdom (spell save DC 13, +5 to hit with spell attacks). Milagros has the following spells prepared:

* Cantrips (at will): *light, sacred flame, spare the dying*
* 1st level (2 slots): *bless, cure wounds, healing word*

Battle Tactics

* Milagros will concentrate on healing when it's needed, but will not hesitate to attack with sacred flame when healing is not the priority.
* Milagros will prioritize healing an ally that is unconscious over anything else. If she has no more spell slots to heal them, she will use *spare the dying*, even taking attacks of opportunity to do so.
* Milagros knows she's older and doesn't have much time left, but she believes in Refuge. She will fight until the end, but she will use her free action to question the party whether it's worth it to attack them in this way.

PRÓSPERO

Medium Humanoid (Human), Neutral Good

Armor Class 14 (studded leather)
Hit Points 13 (2d8 + 4)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	14 (+2)	14 (+2)	10 (+0)	10 (+0)	11 (+0)

Saving Throws Str +4, Dex +4
Skills Animal Handling +2, Athletics +4, Perception +2
Senses passive Perception 12
Languages Common
Challenge 1/4 (50 XP) **Proficiency Bonus** +2

ACTIONS

Spear: *Melee or Ranged Weapon Attack:* +4 to hit, reach 5 ft. or range 20/60 ft., one target. Hit: 5 (1d6 + 2) piercing damage, or 6 (1d8 + 2) piercing damage if used with two hands to make a melee attack.

Battle Tactics

* Próspero will stay close to Amparo to offer support during the battle and ensure that the Refuge Refugee tactic is as active as possible for her.
* Próspero has a family to take care of, if Amparo goes down and Milagros can't get her back up, or if his HP is low, he will try to flee while apologizing to Amparo.

TEO

Medium Humanoid (Tiefling), Chaotic Good

Armor Class 14 (padded leather)
Hit Points 11 (2d8 + 2)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
8 (-1)	15 (+2)	12 (+1)	10 (+5)	13 (+1)	13 (+1)

Saving Throws Dex +4
Skills Deception +3, Perception +3, Stealth +5
Senses passive Perception 13
Languages Common, Infernal
Challenge 1/4 (50 XP) **Proficiency Bonus** +2

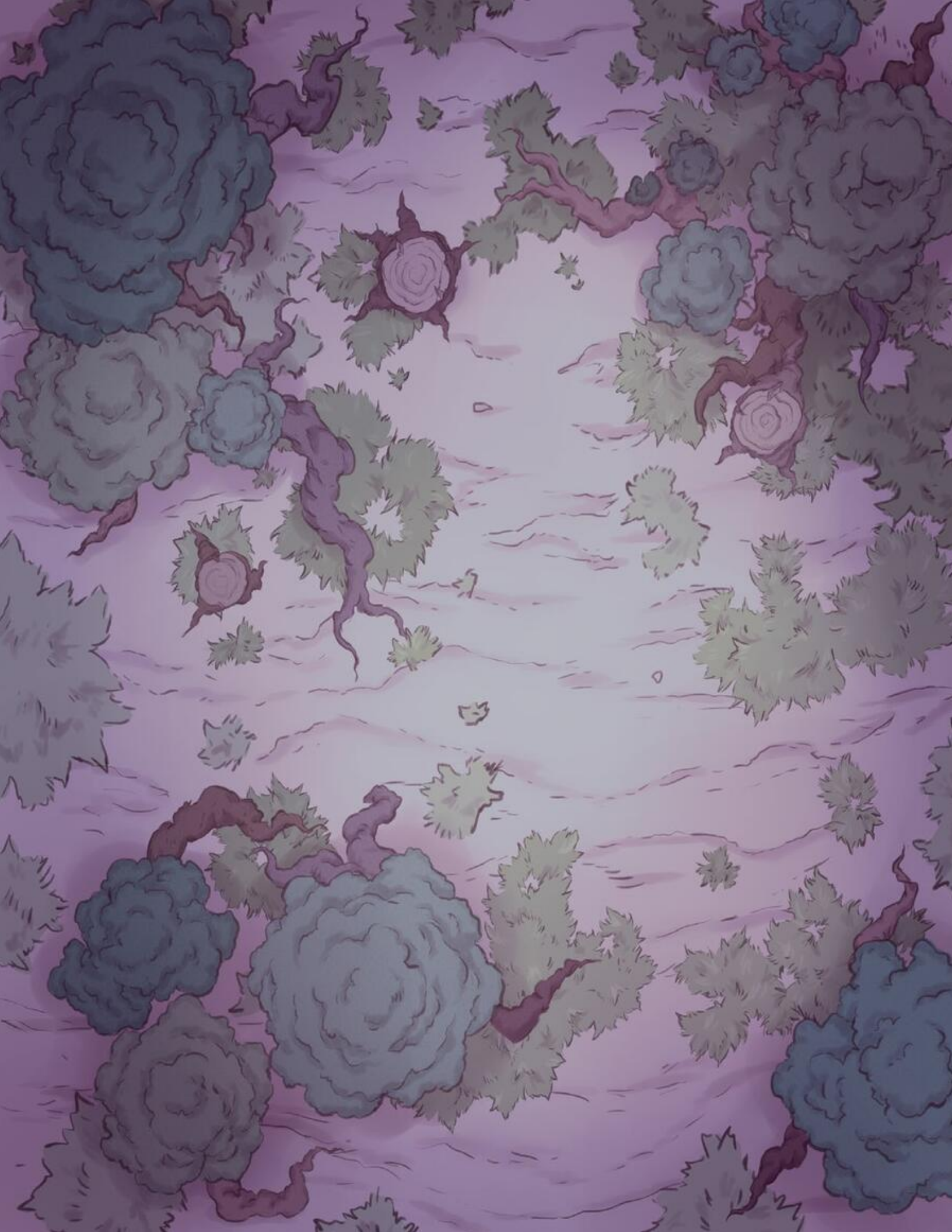
Sneak Attack: Teo can deal an extra 1d6 to a creature he hits with an attack, as long as Teo has advantage on the attack roll. Teo doesn't need advantage on the attack roll if another enemy of the target that isn't incapacitated is within 5 feet of it and he doesn't have disadvantage on the attack roll.

ACTIONS

Light Crossbow: *Ranged Weapon Attack:* +4 to hit, range 80/320 ft., one target. Hit: 6 (1d8+2) piercing damage.

Battle Tactics

* Teo will try to remain at range and safe from the thick of the fight.
* Teo will take full advantage of sneak attack at every opportunity.
* Teo is young and scared, if Amparo goes down and Milagros can't get her back up, he will try to flee.



HORTENSIO: Rosen Coven Leader

Medium Humanoid (Human, Druid), Neutral Good

Armor Class 11 (padded leather)
Hit Points 13 (2d8 + 4)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	10 (+0)	14 (+2)	10 (+0)	16 (+3)	11 (+0)

Saving Throws Con +4, Wis +5
Skills Animal Handling +5, Medicine +5, Nature +2
Senses passive Perception 13
Languages Common, Elvish
Challenge 2 (450 XP) **Proficiency Bonus** +2

Spellcasting: Hortensio is a 3rd-level spellcaster. His spellcasting ability is Wisdom (spell save DC 13, +5 to hit with spell attacks). Hortensio has the following spells prepared:

- Cantrips (at will): *druidcraft, poison spray, shillelagh*
- 1st level (4 slots): *cure wounds, entangle, healing word*
- 2nd level (2 slots): *barkskin, moonbeam, beast sense*

Actions

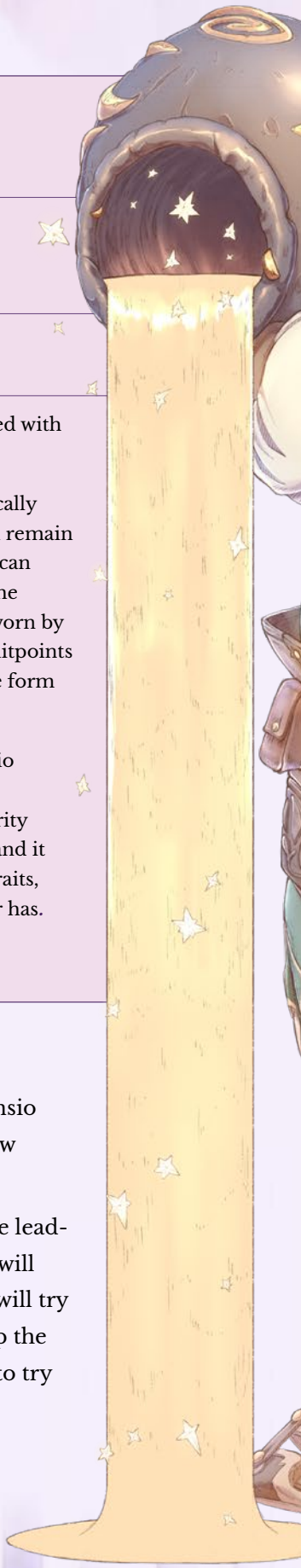
Wooden Spoon. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. Hit: 5 (1d6 + 2) bludgeoning damage or 6 (1d8 + 2) bludgeoning damage if used with two hands to make a melee attack.

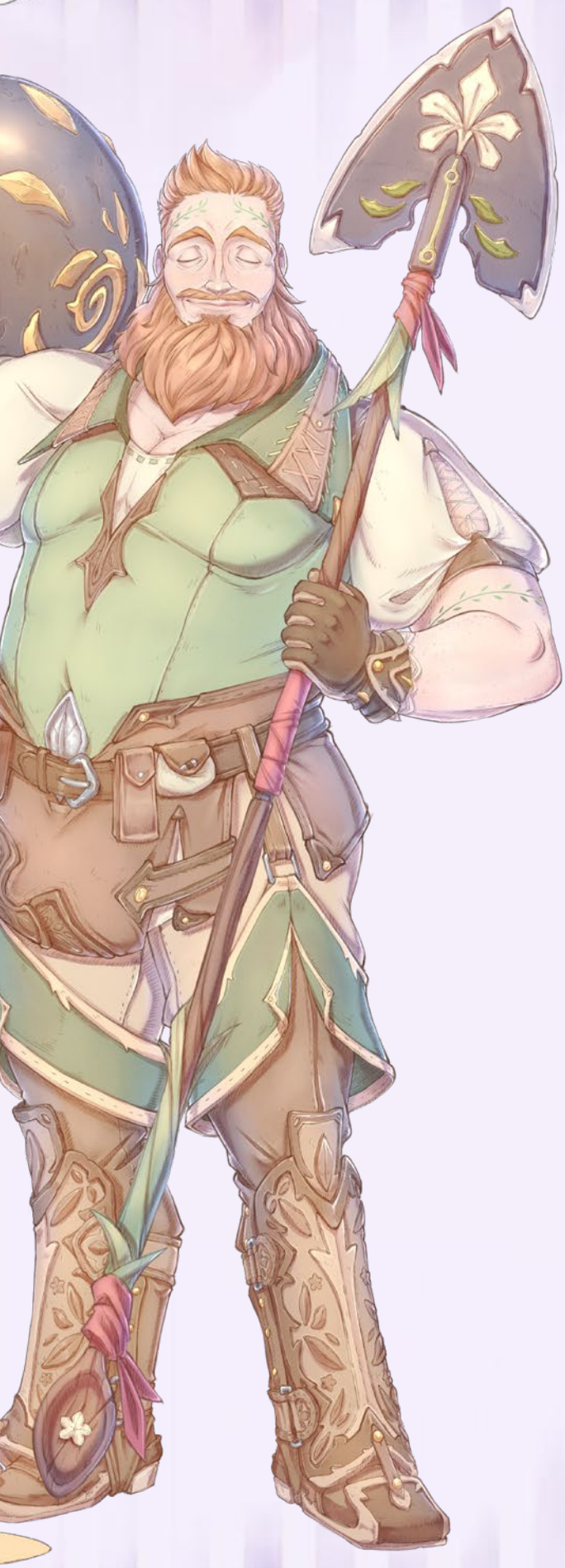
Change Shape (1/Day). Hortensio magically polymorphs into a Brown Bear, and can remain in this form for up to 1 hour. Hortensio can choose whether his equipment falls to the ground, melds with its new form, or is worn by the new form. Hortensio reverts to his hitpoints fall to 0. Hortensio can revert to his true form using a bonus action on his turn.

While in his Brown Bear form, Hortensio retains his game statistics, but his AC, movement modes, Strength, and Dexterity are replaced by those of a Brown Bear, and it gains any special senses, proficiencies, traits, actions, and reactions that a Brown Bear has.

Battle Tactics

- While not quite as challenging as the fight against the town's people of Refuge, the fight against the coven members is still a challenge for your players. You know your group better than anyone else, and tweak the encounter according to what they can and can't handle.
- Hortensio will use Wild Shape only when his hit points are low, to maximize its effectiveness.
- When in Wild Shape, Hortensio will act as a tank, putting himself between the other coven members and the enemy party.
- When not in Wild Shape, Hortensio concentrates on healing his fellow coven members.
- Hortensio has been trusted as the leader of the Rosenwood Coven. He will fight until the bitter end, but he will try his hardest to have the party stop the fighting by using his free action to try to reason with them.





AMARILIS

Medium Humanoid (Half-Orc, Bard), True Neutral

Armor Class 14 (leather armor)
Hit Points 9 (2d8)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
9 (-1)	16 (+3)	10 (+0)	11 (+0)	14 (+2)	14 (+2)

Saving Throws Wis +4, Cha +4
Skills Arcana +2, Nature +2, Perception +4
Senses passive Perception 14
Languages Common, Orc
Challenge 1/2 (100 XP) **Proficiency Bonus** +2

Spellcasting. Amarilis is a 2nd-level spellcaster. Her spellcasting ability is Charisma (spell save DC 12, +4 to hit with spell attacks). Amarilis has the following spells prepared:

- Cantrips (at will): *dancing lights, message, minor illusion*
- 1st level (4 slots): *bane, faerie fire, healing word*

ACTIONS

Shortbow. *Ranged Weapon Attack:* +5 to hit, range 80/320 ft., one target. Hit: 6 (1d6 + 3) piercing damage.

BONUS ACTIONS

Bardic Inspiration (2/day). Amarilis grants bardic inspiration to an ally. Once within the next 10 minutes, that creature can roll the bardic inspiration die (d6) and add the number rolled to one ability check, attack roll, or saving throw it makes.

Battle Tactics

* Amarilis concentrates on buffing their allies with their inspiration, and debuffing the enemies to set their other coven members up for big attacks. They will only use their bow when already concentrating on a spell or when they don't have any spell slots left.
* Amarilis likes the coven, but is most loyal to the Rosenwood forest and the spirits that live within. They will fight until the end if they believe the party is complicit in harming the woods.

AZUCENA

Small Humanoid (Gnome), Chaotic Good

Armor Class 17 (natural armor)
Hit Points 4 (1d8)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
9 (-1)	18 (+4)	11 (+0)	9 (+1)	12 (+1)	9 (-1)

Saving Throws Dex +6, Wis +3
Skills Perception +3, Stealth +6, Survival +3
Senses passive Perception 13
Languages Common, Gnomish
Challenge 1/8 (25 XP) **Proficiency Bonus** +2

- ***Keen Hearing and Smell.*** Azucena has advantage on Wisdom (Perception) checks that rely on hearing or smell.
- ***Forest Arrow.*** If Azucena is hidden in natural terrain, she gains a +2 bonus to her attack and damage rolls.

ACTIONS

Shortbow. Ranged Weapon Attack: +6 to hit, range 80/320 ft., one target. Hit: 7 (1d6 + 4) piercing damage.

BONUS ACTIONS

Hide and Seek. Azucena takes the Hide action as a bonus action if she is in forest terrain.

Battle Tactics

* Azucena is a child, and has very low HP. She compensates by being particularly hard to hit and really good at hiding.
* Azucena will hide and shoot from the brush to maximize damage and keep herself alive. After shooting, she will move to another spot within the forest and hide again, so that the party can't track her easily.
* Azucena will only come out hiding if Hortensio is either unconscious or about to go down. She will try to reason with the party to stop them from ending the coven, but she won't run away. The coven is the only home she's known and she doesn't know what she'd do without them.

MANDRAGORA SEEDLING

Small Plant, Unaligned

Armor Class 11 (natural armor)
Hit Points 18 (4d6 + 4)
Speed 20 ft., burrow 10 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	10 (+0)	13 (+1)	5 (-3)	8 (-1)	12 (+1)

Saving Throws Con +3
Skills Perception +1
Senses passive Perception 11
Language -
Challenge 1/4 (50 XP) **Proficiency Bonus** +2

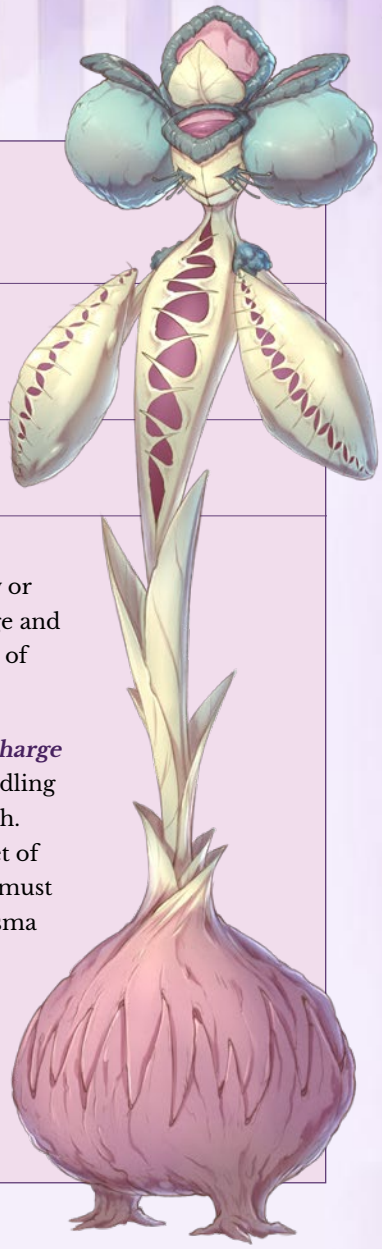
Flowery Lure. When only the mandragora seedling's flower is visible and it remains completely motionless, it gains a +15 bonus to its Dexterity (Stealth) ability checks.

ACTIONS

Vine Whip. *Melee or Ranged Weapon Attack:* +3 to hit, reach 20 ft., one target. Hit: 4 (1d6 + 1) slashing damage.

Poison Spores. The mandragora seedling releases poisonous spores in the air in a 10-foot-radius sphere around itself. All creatures within this area must succeed on a DC 11 Constitution saving throw or take 3 (1d6) poison damage and be poisoned until the end of their next turn.

Mandragora screech (recharge 5-6). The mandragora seedling releases a haunting screech. All creatures within 10 feet of the mandragora seedling must succeed on a DC 11 Charisma saving throw or be incapacitated until the end of their next turn. Creatures that can't hear are unaffected by the screech.



* Mandragora seedlings are not true seedlings of juvenile mandragoras, but rather plants that have been corrupted by the mandragora's influence and now wander the forest killing all creatures that the mandragora believes will do the forest harm. They therefore have no will of their own and will fight until the end.
* Mandragora seedlings tend to remain motionless until their prey is close, then screech to render them incapacitated before attacking them.
* The mandragora seedling has low HP, but they inflict two status effects that can really turn a fight around in favor of the seedlings. Be mindful when using these attacks.

MANDRAGORA

Large Plant, Unaligned

Armor Class 16 (natural armor)
Hit Points 34 (4d10 + 12)
Speed 40 ft., burrow 15 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	7 (-2)	16 (+3)	8 (-1)	14 (+2)	7 (-2)

Saving Throws Con +5, Wis +4
Skills Perception +4
Condition Immunities blinded, deafened, exhaustion, poisoned
Senses blindsight 60 ft. (blind beyond this radius), passive Perception 14
Challenge 2 (450 XP) **Proficiency Bonus** +2

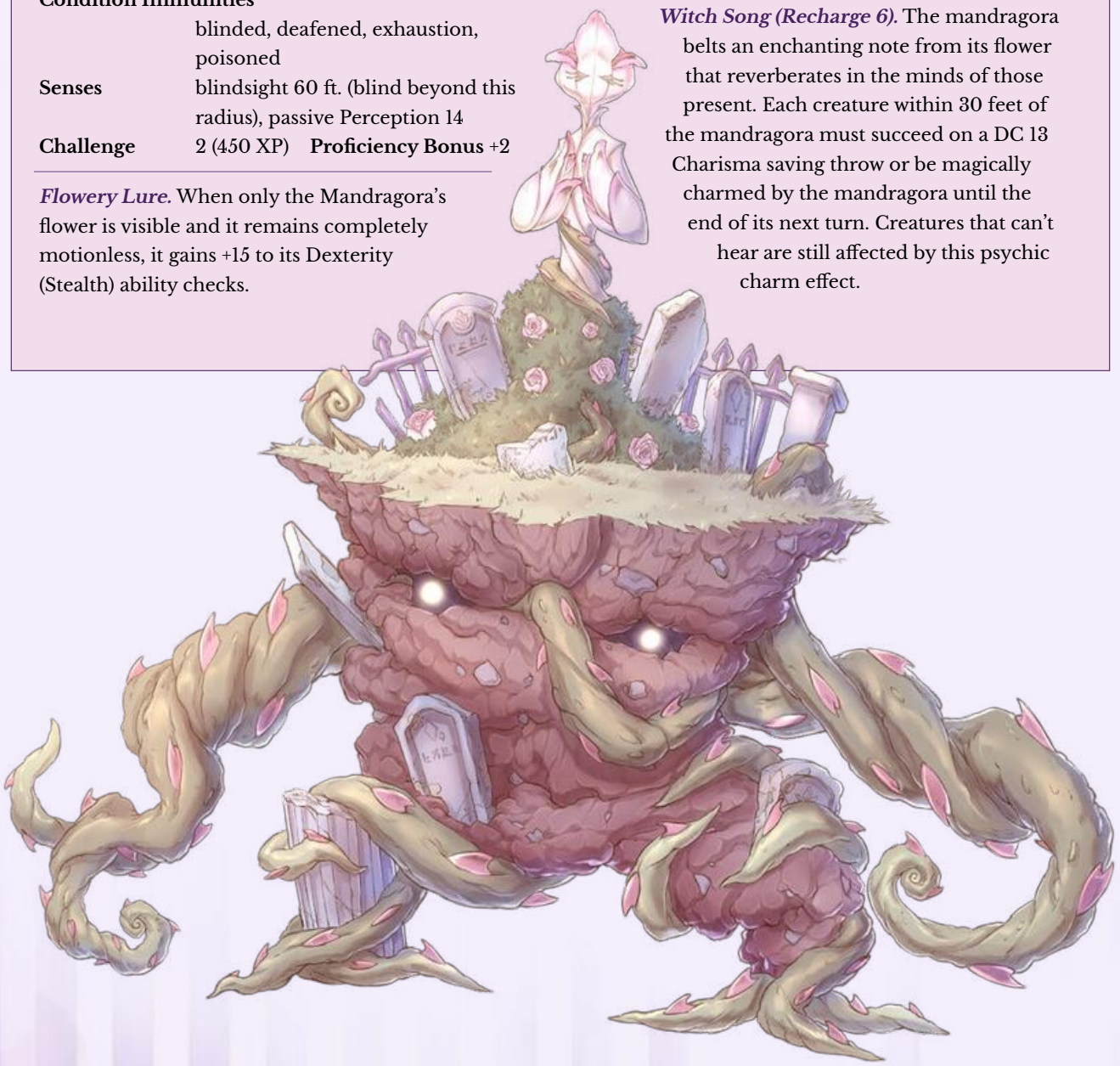
Flowery Lure. When only the Mandragora's flower is visible and it remains completely motionless, it gains +15 to its Dexterity (Stealth) ability checks.

ACTIONS

Slam. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. Hit: 9 (2d6 + 2) bludgeoning damage.

Witch Cry (Recharge 6). The mandragora emits an incredibly powerful cry from its flower. Each creature within 60 feet of the mandragora that can hear it must succeed on a DC 13 Constitution saving throw or take 4 (2d4) thunder damage and be incapacitated until the end of its next turn. On a successful save, the target takes half the thunder damage and isn't incapacitated.

Witch Song (Recharge 6). The mandragora belts an enchanting note from its flower that reverberates in the minds of those present. Each creature within 30 feet of the mandragora must succeed on a DC 13 Charisma saving throw or be magically charmed by the mandragora until the end of its next turn. Creatures that can't hear are still affected by this psychic charm effect.



LAIR ACTIONS

On initiative count 20 (losing initiative ties), the mandragora takes a lair action to cause one of the following effects; the mandragora can't use the same effect two rounds in a row:

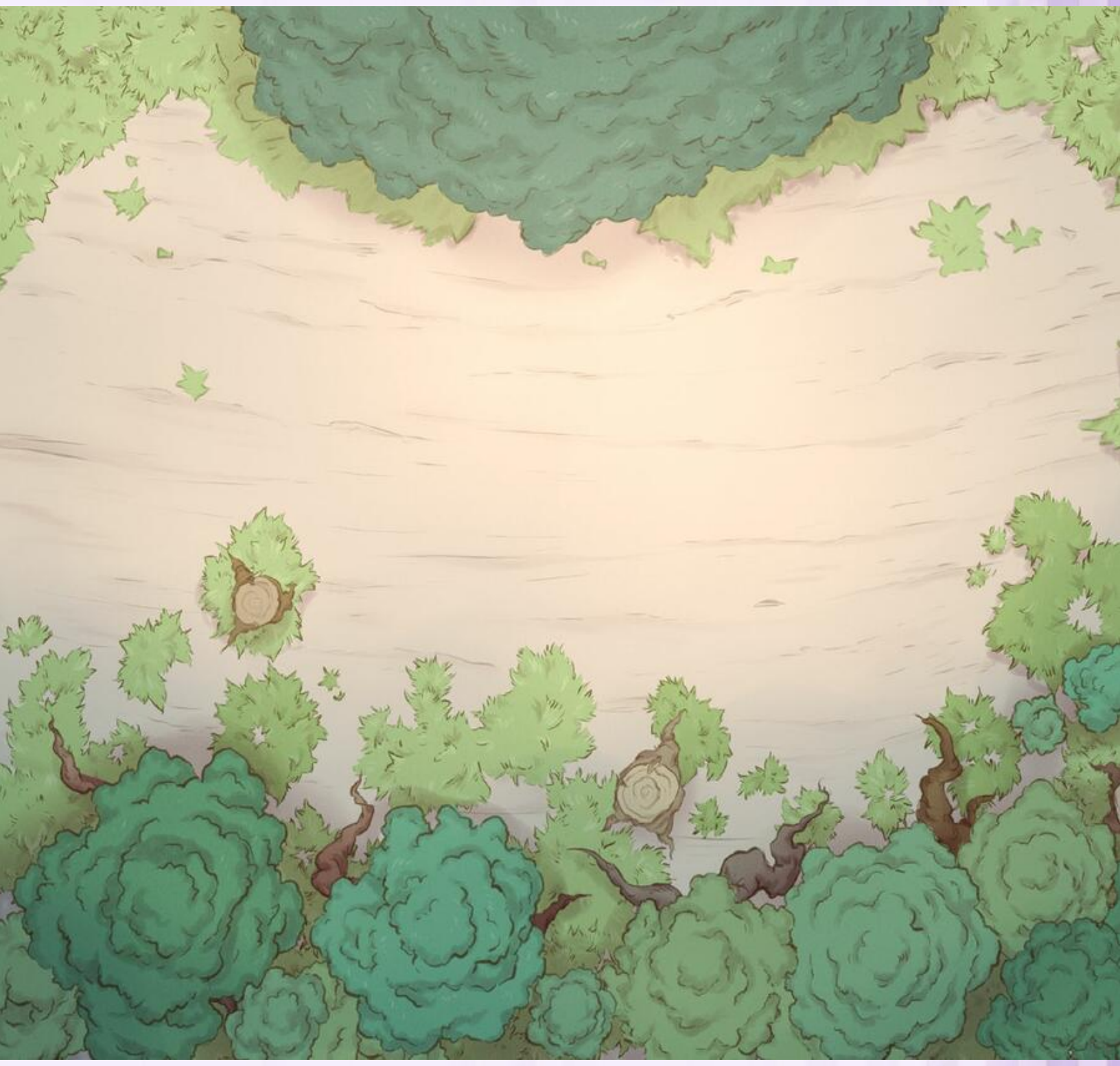
Witch Haste. The mandragora is empowered by the arcane energy of the cemetery in which it lives. The Mandragora can take one additional action on its next turn.

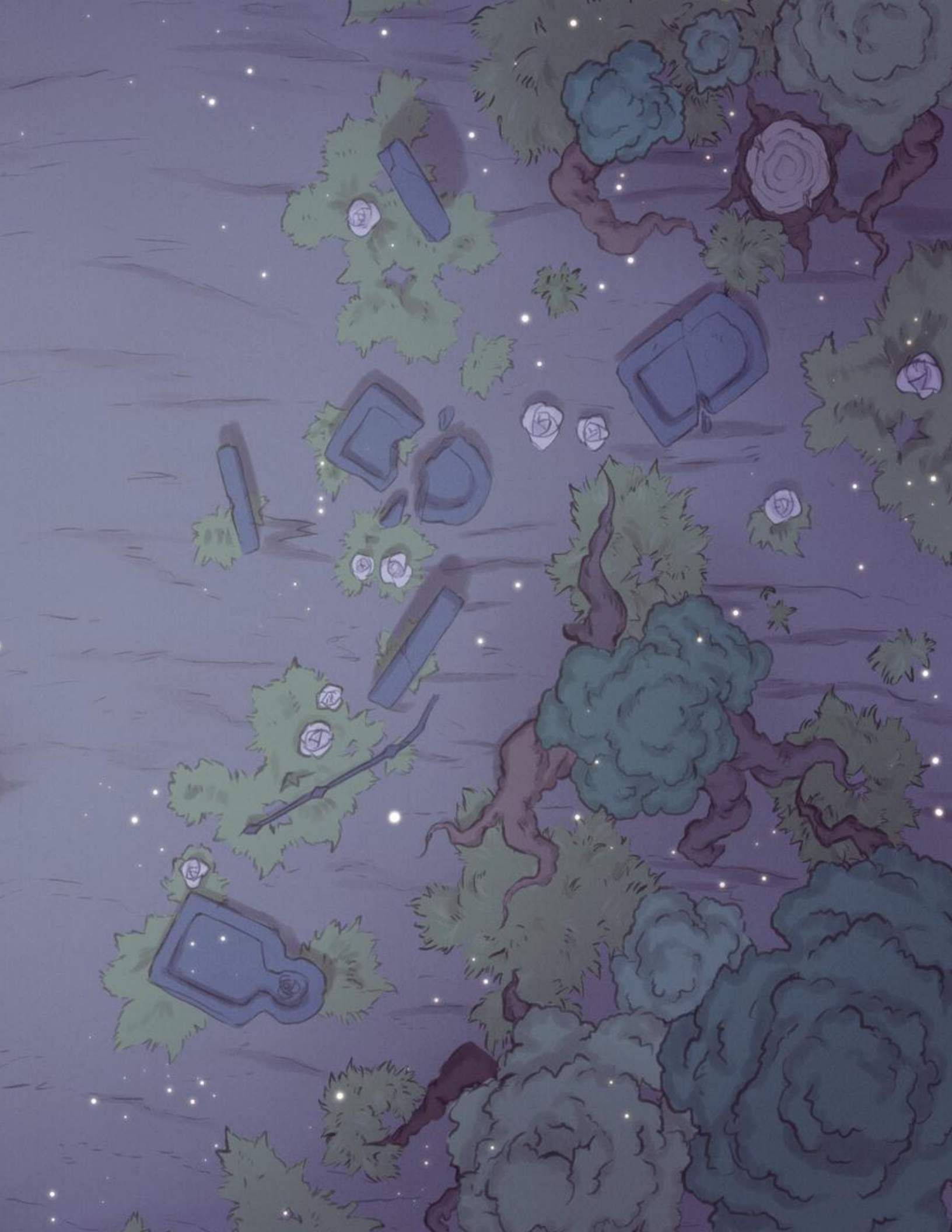
Rapid Burrowing. The arcane ground of the cemetery becomes soft and malleable, allowing the mandragora to travel inside of it at rapid speeds. The Mandragora burrows and reappears in a location up to 40 feet away from where it started, without provoking attacks of opportunity.

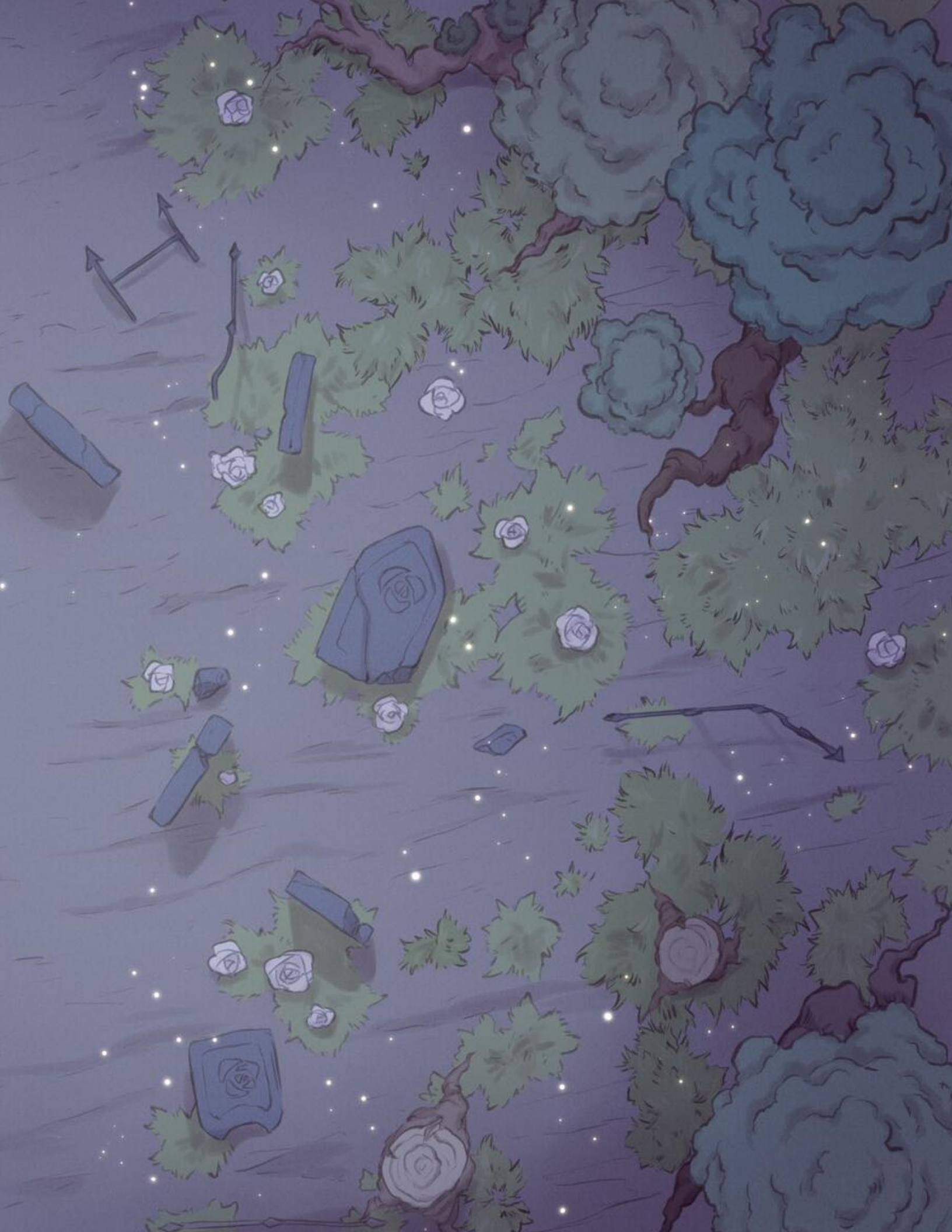
Vine Soil. The arcane ground of the cemetery becomes overgrown with vines and white roses, becoming magical difficult terrain until initiative count 20 on the next round. A creature that falls prone while the ground is under the effect of Vine Soil takes 2 (1d4) piercing damage from the thorns.

Healing Pollen. The white roses that encircle the cemetery liberate a glowing white pollen that heals the wounds of the Mandragora. The Mandragora regains 9 (2d8) hit points.

* The mandragora grew from the blood of Rosario's sacrifice. It will stop at nothing to defend the forest.
* If you feel like your players will make quick work of the mandragora, you can add 1 mandragora seedling to the fight to even the scales and offset action economy.
* The mandragora can use the Witch Haste and the Rapid Burrowing lair actions to move away from the players without taking attacks of opportunity. Use this to keep the players on their toes and stop the fight from taking place in just one spot with the players wailing on an immovable enemy.







Threads of Fate

Introduction

This one shot has been designed to provide your players with a fun challenge, as well as allow them to take a witch subclass if they so choose. Since most subclasses start at level 3, this adventure has been written for four 3rd-level adventurers. Choosing a witch subclass as a character's subclass is not necessary to play this adventure at all. We have added hooks so you can use this adventure outside of that purpose.

This adventure will take the players through a deadly exam to see if they have the aptitudes to become a witch. The adventure takes place in the Threaded Coven, a school where those interested in the art of witchcraft hone their skills, share knowledge, and prepare for the exam to start their journey into the art of witchery. The exam consists of three encounters with three magical beings that will gradually connect those that take the exam with the realm where spirits thread. After successfully completing the exam, the adventurers can choose to obtain the ability to contact and channel spirits, taking their first step into witchcraft.

The Specifics

* This is a level 3 one shot adventure designed for a group of 4 players.
* This one shot adventure clocks out at around 3 to 4 hours to complete.
* This adventure can be the beginning of a witch themed adventure or can be used in an ongoing campaign with minimal tweaking.
* If battles are going too smoothly or too hard for your party, we recommend adjusting each monster's HP accordingly.
* We encourage you to change the details of this one shot to fit into your campaign. If witchcraft is an art shared in secret for fear of prosecution, the building where the coven teaches witchcraft might look like a derelict hut until those that are allowed entry are welcomed in. The adventures may have to prove that they are not there to hurt the witches. What should or shouldn't change is up to you as a GM.

Content Warnings

Reading these content warnings will spoil twists and parts of the adventure. If you are a player, you might want to reconsider reading this section and instead ask a trusted friend/your GM to read these and see if there is something you would rather not come up at the table. We heavily encourage you to play with the necessary precautions and safety tools needed for a smooth and pleasant experience.

* **Spiders:** Spiders are heavily featured throughout this adventure. There are stylized depictions of spiders in the creature stat block section at the end of this adventure. If you are the GM and you don't experience a fear of spiders, keep reading and ask your party if anyone is uncomfortable with spiders being used as enemies at the table. If someone is, you can change the spiders present in this adventure for silkworms, yarn spindles, or anything that suits you and your party's needs.

* **Imagery similar to self-harm:** There is a moment in this adventure when player characters must make a cut on their skin to progress in a ritualistic fashion. Although this has absolutely no connection to self harm as we know it, it's encouraged you ask your players for things that might upset them when playing to prevent any problems at the table. If there is an issue, you can replace this moment by making it so the characters must cut their own hair, a hanging golden thread, or anything that suits you and your party's needs.

Where to Start

If you are running this as a solo one shot not tied to an ongoing campaign, we recommend giving the players a summary of the adventure and starting right at the opening ceremony. Make them witch apprentices that are taking the exam to finally start their journey as witches.

The adventure is written assuming that this is a one shot adventure divorced from an existing campaign, however the changes that would need to be made to insert this into an ongoing campaign are minimal. If you are running this adventure as part of your long running campaign, here are several hooks for you to connect this one shot to your existing story:

Hooks

* **I Wanna Know, Can They Show Me?** One or more members of the party are interested in witchcraft. They have heard that the Threaded Coven trains those interested in the art of witchery through a deadly exam.
* **What is a Witch to Do?** The party meets a witch in training that needs help to go through the exam. They come from a very affluent family of witches that will compensate the party for their efforts with 3,000 gold pieces.
* **You Owe Me One!** There is an NPC that helped the players once. They want to become a witch and need the party's help to go through the exam.
* **I'll Help You, Under One Condition...** The party needs the help of the Threaded Coven to accomplish a goal or to gain their support in an upcoming conflict. The Threaded Coven agrees to help if the adventurers prove themselves worthy by going through their exam.
* **You Got What It Takes?** The Threaded Coven has a resource that the party needs in their journey. They will only give the resource to those they deem worthy. The exam is their way for the party to prove they can be trusted with the resource.

Running the Adventure

This adventure is an exam, and is therefore quite simple and linear in its structure. The players' goal is straightforward: to go through the Threaded Coven exam. The challenge comes from the gauntlet of battles in this adventure, which are a mix of combat and puzzle-solving.

In order to help you run this game smoothly, this adventure is organized into seven main sections:

* **Opening Ceremony:** The start of the adventure, where the players meet High Witch Lucía and are told the specifics of the exam.
* **Trial of Clotho:** The first of the trials, where the players face off against the Clotho Emissary and its many children.
* **Trial of Lachesis:** The second of the trials, where the players face off against the Lachesis Emissary and its puppets.

- **Trial of Atropos:** Where the players are presented with Atropos' trial, which is not a combat encounter but rather a leap of faith in the face of death.
- **Ending the One Shot:** Where you will find tips on how to conclude this adventure and give your players the option to take a witch subclass.

Enemies and Stat Blocks: Here you will find all the enemy stat blocks you need to run this adventure, as well as strategic tips on how to run combat using these enemies.

Opening Ceremony

> "The antechamber is mostly empty. The only thing you hear is your steps on the marble floor resonating against the tall ceiling and the faint whispers coming from the Threaded Hall that lies beyond a set of dark ornate wooden doors. In each of the four corners of the room stands a marble column with thin golden lines that start at the base of the column and swirl all the way to the capitals. The only pieces of furniture are two uncomfortable-looking white couches against the two walls without doors. It's the type of furniture that intrinsically feels like you're not supposed to sit on them."

The party will be ushered into an antechamber to wait for the exam to start. If you are playing this as a standalone one shot, this is the perfect moment to let the characters enter one by one into the antechamber, describe themselves, and interact a little to showcase their personalities. Whenever you feel like enough time has passed for them to introduce their characters to each other, High Witch Lucía will enter the antechamber.

> "High Witch Lucía is imposing despite her short stature. Her deep purple skin is dotted with gold stars you know to be witchmarks. They extend from her skin to her two sets of twisting horns that are covered by a dark, gauzy veil. The veil falls from her horns to the back of her rich, deep blue tunic. Her garment has also been adorned with embroidered golden stars. It's clear to you that this is a robe only used on important occasions. She smiles at you calmly, the wrinkles on her face giving a wise and poised air to her."

"Are we ready? Once you go on to the Threaded Hall, do not look at the other witches in the eye. Proceed calmly to the dais and wait for me to introduce you and open the portal."

The doors then open and the party is invited to step into the Threaded Hall.

"As the doors open, the whispers you heard through the door of the antichamber die down instantly, and you are met with the inquisitive eyes of a dozen figures. Their clothing is impressive and eccentric. Pointed hats that extend two feet above their heads, trains that occupy ten feet of floor behind them, jackets with curved shoulders that look like waning moons, heavily feathered collars that create a halo around a person's head... it's intimidating. They all stand under the impossibly tall ceilings of the Threaded Hall. Two colonnades extend from the door you enter, but you can't see the tops of the columns, they just disappear into the inky blackness of the ceiling. Thousands of thin, golden threads hang from one column to the next. They emit a faint golden glow, bathing the room in a dim yellow light. A dark blue rug extends from the entrance of the antechamber to a raised dais. Lucía proceeds to the dais without a word. When you join her, she turns towards the crowd and opens her arms in a welcoming gesture."

"Dear members of the Threaded Coven. We gather within our hall today to see four brave souls that will take on our exam. They'll face our three guardians and test their mettle and strength. Should they emerge victorious, they'll be welcomed into the fold of our coven. Let us see them off."

"Lucía raises her hand, and the witchmarks on her skin and horns glow bright as a swirling portal appears at the far end of the dais. The center of the portal looks as if it was made of frosted glass, and you can't make out any details other than blurry shapes and colors. Lucía looks at you, and extends one arm towards the portal, beckoning you into it."

Trial of Clotho

TIP: The adventure consists of three trials. Two of these trials mix puzzle and combat for a more interactive and interesting encounter. It's vital to describe the reliefs on the doors to each trial, as they are hints towards what must be done to emerge victorious. Like any puzzle, be open minded about how to solve it. We will give you one way to solve each puzzle, but if your players come up with a different solution that makes sense to you, and still feels like a challenge for them, allow them to do so.

"As you step into the portal, a flutter of celestial bodies and night sky swallows you whole. In a second that feels more like a century, you have stepped through the gates.

What stands before you can only be described as a work in progress of the Threaded Coven. You recognize the architecture, the columns gilded in swirling gold, the marble tiles, but the ground you stand on floats; a marble platform floating above a bottomless chasm. It's as if the bits and pieces of the building that houses the coven have been used to create this new alien space. The marble corridor you are currently standing on leads to a set of wooden doors, beyond which is only darkness.

As you stand there in silence, you hear whispers, the same whispers you heard in the Threaded Hall. You've been told that the members of the coven would be overseeing the trial, but their unseen presence is still unnerving."

The party stands in a floating hallway, beyond it is just an unending chasm. If they fall or throw themselves into the chasm, they are returned to the very spot they entered the exam in, and they can hear laughs and disapproving mumbles from those watching the exam. At the other end of the hall there's a set of wooden doors. If the party examines the doors (which are unlocked), they see this:

"As you reach the doors, you see that the wood has been carved with the figure of a young woman spinning a thread of gold. The thread spins out of her reach, branching the space between the two handles of the doors, and writes a message in cursive:

"Clotho is the youngest, she spins life from the thread"

If they peek around the door to see what's behind: "You see nothing. The halfway ends abruptly. It seems like the door gives way to only more chasm."

TIP: Parties always assume that every single door they encounter is locked. Sit back and have fun while they come up with particularly farfetched ways to open the door until someone inevitably just pulls on the handles.

"As the doors creak open, you see as from deep below in the chasm hundreds of tiles fly out. They rapidly position themselves, as if they were being instructed to build a space in real time. In less than a minute, an entire room stands in front of you. They are the same marble tiles that make up the hallway you were standing in, but now create trees. You see dozens of trees, grass, and other vegetation that have been placed seemingly at random throughout this newly-formed space. You could swear that these are the same trees that make up the gardens around the Threaded Coven. It's as if someone is building this space with pieces of the coven building. The only things you don't recognize are three light fixtures sticking out from three trees that emit a golden glow, and another set of doors at the far edge of the space."

Let the party explore the new room. Whenever someone checks one of the light fixtures, read the following text and begin the encounter.

"Now that you take a closer look at it, you are sure these are not something you had seen before within the Threaded Coven. They stick out of the top of the trees, and the glowing golden light seems to be protected by a glass bulb. As you look at the glass bulb you see what appears to be a golden hair inside of it. The thread hangs loose from the bulb, floating lazily in a breeze you cannot feel.

Then, it becomes taught, pointing upwards, as if something has pulled on it.

As you follow the hair, you see something emerging from the inky darkness above you: a metallic golden rod, and then another one, and then another, until it's clear to you that it was not hair, but a thread, and these are not rods,

but legs. An enormous mechanical golden spider lowers itself down into the middle of the room. In the head of the spider, where eight shiny eyes would normally stare unblinking at you, is a smiling human face adorned with the same stars that High Witch Lucía had for witchmarks.

The spider rears its front pair of legs, and pounces towards you at an impossible speed."

COMBAT

- **Conditions:** Bright Light.
- **Map:** Clotho's Room.
- **Enemies:** ***1 Clotho Emissary, and between 1 to 3 Child of Clotho,*** depending on how many children the Clotho Emissary has created.
- **Light Fixtures:** There are 3 light fixtures in the room. The Clotho Emissary can use a bonus action to create an additional Child of Clotho from each lamp. The Clotho Emissary cannot have more than 3 children alive at once. If a lamp is broken, the Clotho Emissary cannot create an additional child from it anymore. The lamps are suspended 15 feet in the air, they have an ***AC of 10 and 5 HP.***

"As the Clotho Emissary falls, she smiles as her body starts to glow extremely bright, enveloped completely in golden light. You see then as her body unravels quickly into a long golden thread. The thread hangs in the air for one second, then shoots across the space, into the unopened door on the other side of the room."

The golden thread from the Clotho Emissary's body is now engraved into the next door, unlocking it, and writing the clue to the next trial.

Describe the faint whispers of the witches that watch over them as they vanquish the Clotho Emissary.

Remind your players that they can choose to take a short rest if they want, and prompt them for additional roleplay if your group enjoys it.

TIP: A good way to encourage roleplaying in a dungeon as a GM is to ask the players questions about how their character feels while traversing the dungeon. Questions like "Hey X, how does Y feel after that last battle?" or "Hey A, we know that your character is not particularly fond of magic, what do they think of this place?". You will find that if your players don't naturally elaborate on how their character feels or what they are thinking, they will start doing so if you ask these types of questions to them.

Trial of Lachesis

"The door has another detailed engraving, similar to the door depicting Clotho. You see that the golden thread that unraveled from Clotho's body is now engraved into the door in front of you. The engraving depicts a woman at the zenith of her life. She is holding a measuring rod in one hand as she holds a golden thread to it. The golden thread she's holding snakes down to form a sentence between the two handles of the door:"

"Lachesis is in the middle, she assigns destiny to the thread"

As they go through the next door, describe how as the door closes behind them, they see the tiles and trees in the last room sink rapidly into the chasm below, as the room is disassembled into the darkness.

"As you go through the door, a new room assembles right before you. In less than a minute, there's an elevated platform above the neverending chasm that surrounds you. The platform seems to have been divided into three sections: a grey section made of crudely cut stones, a red section made of beautiful reddish wood, and a white section made of pristine white marble. Floating around the platform you recognise many objects found within the Threaded Coven: suits of armor, bookshelves, books, statues, beds. They all float in stasis, bobbing slightly while suspended in midair.

On the platform stand three humanoid figures. They move aimlessly and slowly, and faint clicking echoes through the bottomless chasm as they do so.

"As you come closer, you see the figures are not people, but automatons. One is dressed in grey rags, another one is dressed in a fine set of red clothes befitting a merchant, and the last one is wearing a long white robe and furs, similar to what a noble would wear. Their bodies are made of dark wood."

The "puzzle" is simple: the three figures are not standing in the "correct" spaces. The figure dressed in grey rags must stand on the grey stone floor, the one dressed in red must stand on the red wood floor, and the one dressed in white must stand on the white marble. This puzzle is this simple because it's not actually a puzzle, it's a tutorial as to what the players can do during the battle to turn the tide in their favor, which is to push the constructs out of their respective places so they turn on the Emissary of Lachesis.

"As you place the last of the automatons in their assigned section, they all stop moving. Then, they turn their heads upwards abruptly, looking at the inky darkness above. A long, slender metallic rod appears, and a set of many strings connecting the constructs to it become visible. They were never automatons, but puppets. An enormous spider, this one made of brass instead of gold, but with the same star markings on its armor as the one before, emerges from the darkness, dangling by a single golden thread. It reaches the ground and daintily stands on its eight legs. With a flick of one of her legs all three statues turn towards you and assume a combat stance."

COMBAT

- **Conditions:** Bright Light.
- **Map:** Lachesis' Room.
- **Enemies:** ***1 Lachesis Emissary, 3 Puppets of Lachesis.***
- **Puppets:** The three puppets start the fight hostile to the players. They won't move into a different section of the ground other than the one assigned to them, as that is Lachesis' will. The puppets can be turned against the Lachesis Emissary by pushing them or otherwise moving them forcefully into a section other than the one they should be standing in. In order to be pushed successfully, the player must make a Strength check against the puppet's own Strength check. If successful, the player can move the puppet 10 feet in one direction. The Lachesis Emissary can move a puppet back to its assigned section by doing the same. Doing so costs an entire action both for the player and for the Lachesis Emissary.

TIP: If the players don't understand that pushing the puppets into a different section would make them switch sides in the fight or otherwise help them, you can drop hints. The best way to do this is to take a bit more time to describe what is actually happening to keep the puppets in their correct section, and therefore fighting against the players. If you show them Lachesis' influence, they will think a little harder on what they could do to break it. When a player strikes a puppet, describe the puppet almost losing its balance and falling into the adjacent section, but the Lachesis Emissary flicks one of her legs and keeps it from falling into a different section. You could also take some time to describe how a puppet is very careful not to cross into a different section of the floor when attacking someone that isn't on their section, and choses to use a ranged attack instead. Players will feel smart for figuring this out whether you help them or not, don't worry.

"As you place the last of the automatons in their assigned section, they all stop moving. Then, they turn their heads upwards abruptly, looking at the inky darkness above. A long, slender metallic rod appears, and a set of many strings connecting the constructs to it become visible. They were never automatons, but puppets. An enormous spider, this one made of brass instead of gold, but with the same star markings on its armor as the one before, emerges from the darkness, dangling by a single golden thread. It reaches the ground and daintily stands on its eight legs. With a flick of one of her legs all three statues turn towards you and assume a combat stance."

The door on the other side of the room is now open. The players can take a short rest, roleplay amongst themselves, or head directly towards the door.

Trial of Atropos

This door has been carved with the figure of a crone holding a pair of golden scissors. A single thread is cut in two, and one end writes a message between the two handles of the door:

"Atropos is the eldest, she cuts life from the thread"

The last trial of the exam is not a combat encounter, but a more ritualistic, roleplay-heavy moment.

"As you go through the door, a very similar hallway to the one you entered builds itself in front of you. You are not able to see where it ends. There is a row of banisters on each side of the hallway and nothing else, no floating tiles or objects, no trees, nothing. There isn't even a door at the end. There is nothing. The hallway seems to extend endlessly, consumed by the surrounding darkness as far as your eye can see. The only thing you can see, other than the hallway itself, are three (or however many your party would need) pairs of long, thin golden scissors lying on the ground in front of you."

Witches do magic by contacting the spirit from beyond this plane. To unlock the secrets of witchcraft, the Threaded Coven makes their pupils travel to this plane, even if it's just for a fleeting moment, to pierce the veil between planes and establish a connection with the spirits.

The trial of Atropos is about the players using the scissors to make a cut on another character's body, symbolically cutting the thread of life and transporting them into the plane where spirits lie. When they do so, they pass the trial of Atropos successfully.

TIP: Like with any puzzle, don't force the players to come up with this exact solution if their solution makes sense to you and them.

> "As the scissors cut into your friend's body, their feet leave the ground for a moment. Their body starts to glow bright, like the bodies of the emissaries did before, blinding all you for a second. Their body then unravels into a single golden thread that hangs in the air for a few seconds, and is then cut in half with the sound of a pair of scissors closing. The thread dissolves into thin air, leaving nothing behind."

Once all players have done the ritual, you can tell them where their souls ended after it.

Some parties realize that at the end there will be one of them left with nobody to cut their hand. If they realize this, they will probably try to have the last two cut each other at the same time. If they don't realize it and one does end up with no one to cut their hand for them, describe as a cut appears on their skin once everyone else has disappeared, finishing the ritual.

> "You stand in the same hallway you were before, but... it isn't the same one. Instead of a dark abyss you are surrounded by stars, nebulas, and other celestial bodies. It's an ethereal version of the hallway you were in before. In front of you, an enormous mechanical spider stands in front of you. Its body is ink black, as if it was made of onyx. Its face smiles and you get the sense that she's not here to attack you.
>
> "Her back legs leave the ground, and from her abdomen emerges a golden thread. With incredible speed, she starts to weave, and in a moment a new entirely golden door stands in front of you, the spider perched on top of it. The door is engraved with the three figures of the other doors: Clothos, Lachesis, and Atropos. The door opens, and in it you see a very similar portal to the one you entered the exam with. You can only see blurry figures through it, but you recognize the familiar colors of the Threaded Hall."

Ending the One Shot

> "You emerge into the Threaded Hall to roaring applause and smiling faces. Next to you stands High Witch Lucía, smiling the same warm smile you saw on the spiders that tested you during the exam. The previously dark and mysterious Threaded Hall feels welcoming now as it is filled with cheers from the coven."

Depending on your reason to embark on this adventure, the ending will be different. If one of the players wanted to choose a witch subclass, they have gained their own witchmark and the start of their journey into witchcraft will begin here.

Be sure to make the players feel like winners if they got through the end of the exam successfully. Give them a chance to mingle with the different witches in the Threaded Hall, or talk more to Lucía. Let them bask in their accomplishment before moving on to the next adventure.

If this one shot is used in an ongoing campaign, try to make it so it has lingering consequences. Maybe other witches they find will be more likely to speak to them because they've successfully completed the exam of the Threaded Coven. Maybe those that hate witches will find them less trustworthy because of their association. It's through the ramifications that stem from player choice that the adventure will feel real and impactful.

Hooks to Greater Adventures

Here are some hooks to branch out from this trial into more adventures, developing a campaign in the process. Some of these tie into other Hexbound adventures that you can run afterwards!

Hook 1: A Witch's Favor:

After completing the Threaded Coven's exam, the party keeps seeing a black cat around their camp and while traveling. One night, the cat approaches the party with a scroll in its mouth. It drops the scroll at their feet and the cat is immediately consumed by purple flames, leaving only a pile of ash behind. The scroll is an invitation to come to a specific spot in a nearby forest to discuss details on a job the letter's author needs help with. The signature at the end of the letter only reads "The Witch".

Hook 2: The Village:

While the party is resting at a tavern, a man recognises the adventurers based on a description given by someone that heard of the exam at the Threaded Coven. He comes from a newly funded village that has had some trouble with witches, and every person they've hired to deal with them has not returned. The man hopes that the adventurers would have better luck than the others did, but seems concerned about the party not choosing the town's side. This is the perfect hook to lead into another adventure in the Hexbound book: The Black Forest.

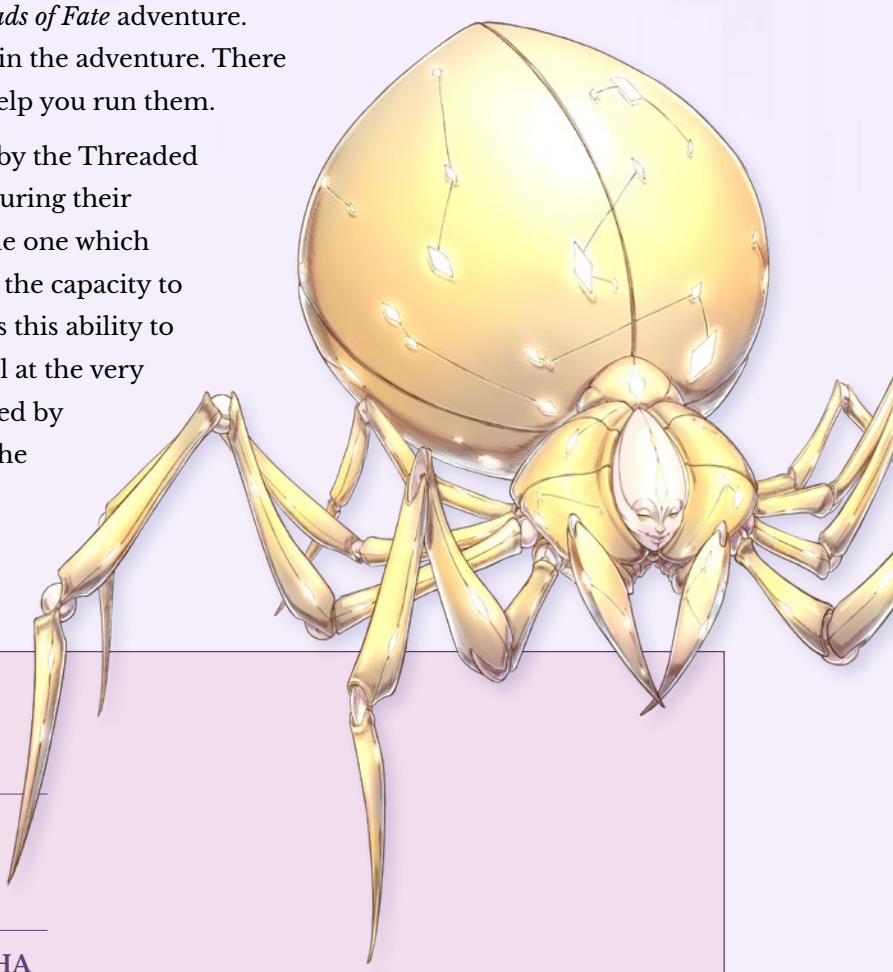
Hook 3: Hunter and Hunted:

One night, the party is visited by a witch paladin from the Threaded Coven. They are looking for a witch that murdered Lucía in her sleep and then left the coven. They said that that witch has been killing those that have finished the Threaded Coven's exam, and the paladin has reason to believe the party will be the next target.

Enemies and Stat Blocks

Here are the enemy stat blocks for the *Threads of Fate* adventure. They are written in the order that they appear in the adventure. There are also battle tactics after every stat block to help you run them.

The Clotho Emissary is a construct created by the Threaded Coven to test the mettle of witch apprentices during their exam. It's an emissary of the youngest sister, the one which represents the creation of life. Therefore it has the capacity to create new life from nothing but light, and uses this ability to overwhelm future witches in combat. Many fall at the very first hurdle of the exam, their minds too clouded by the adrenaline of battle to see the way to stop the emissary from creating more of its children



CLOTHO EMISSARY

Large Construct, True Neutral

Armor Class 14 (natural armor)
Hit Points 42 (5d10 + 15)
Speed 30 ft., climb 30 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	14 (+2)	16 (+3)	10 (+0)	14 (+2)	7 (-2)

Saving Throws Dex +4
Skills Insight +4, Perception +4
Senses passive Perception 14
Languages understands Common but can't speak
Challenge 3 (700 XP) **Proficiency Bonus** +2

Spider Climb. The Clotho Emissary can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.

ACTIONS

Multiattack. The Clotho Emissary makes two claw attacks.

Claw. *Melee Weapon Attack:* +5 to hit, reach 10 ft., one target. *Hit:* 7 (1d8 + 3) slashing damage.

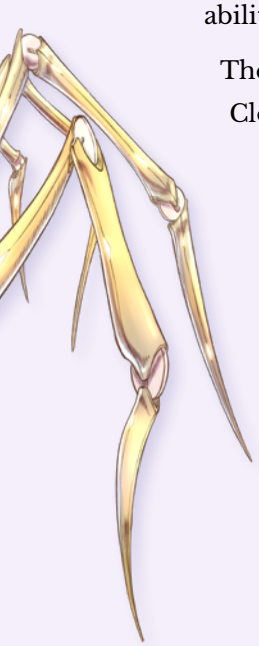
BONUS ACTIONS

Thread of Creation. The Clotho Emissary weaves a thread of life from one of the lit lamps in its room, creating a Child of Clotho. The Child of Cloth appears in an unoccupied space adjacent to the lamp, and the Clotho Emissary can't have more than 3 Children of Clotho alive at one time.

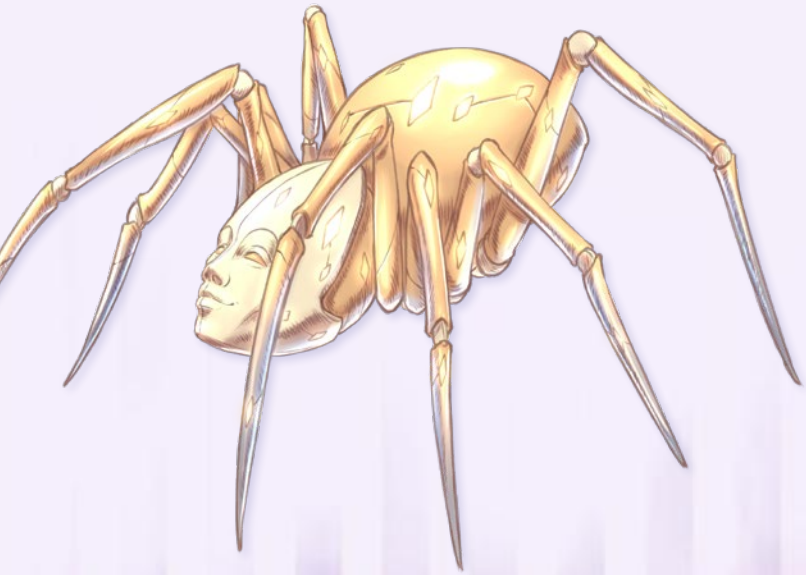
Web Retreat. The Clotho Emissary shoots a web from its abdomen up to a distance of 30 feet. If the web impacts against a solid object like a wall or a tree trunk, the Clotho Emissary can then move up to 30 feet along the web without expending any movement. This movement does not provoke attacks of opportunity.

Battle Tactics

* The Clotho Emissary will always use its bonus action to create a new Child of Clotho if it can.
* The Clotho Emissary will attack those who try to harm its lamps, as it knows that's its only way to create new children.
* Running the Clotho Emissary is all about swarm tactics. It understands that its children are expendable, as it can create an unlimited number of them, so it will use its web retreat ability and let its children fight the battle for it.



The Child of Clotho is a creation of the Clotho Emissary. It represents the new thread that Clotho weaves at the beginning of a new life. The Child of Clotho understands that it's expendable, and will protect its mother with its life, as it knows that only the emissary can create new life. The Clotho Emissary cannot create more children if the lamps in its room are broken, so the children will defend and repair them to help their mother.



CHILD OF CLOTHO

Medium Construct, Typically True Neutral

Armor Class 12
Hit Points 13 (3d8)
Speed 30 ft., climb 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	15 (+2)	10 (+0)	6 (-2)	14 (+2)	6 (-2)

Senses passive Perception 12
Languages -
Challenge 1/2 (100 XP) **Proficiency Bonus** +2

Spider Climb. The Child of Clotho can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.

ACTIONS

Claw. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 6 (1d6 + 3) slashing damage.

Repairing Web. The Child of Clotho uses its web to repair a lamp that is within 5 feet of it. The lamp regains 2 (1d4) hit points, and is relit if it was unlit.

Battle Tactics

* The Child of Clotho will prioritize repairing broken lamps over attacking the party.
* The Child of Clotho has no self-preservation instinct. It will continue to fight until its death.

The Lachesis Emissary is a construct created by the Threaded Coven to test the mettle of witch apprentices during their exam. It represents the middle sister, the one who assigns a destiny to each life. It decides if you are to be a poor beggar, a rich merchant, or a powerful noble. The Lachesis Emissary ensures that those under it conform to the fate that was assigned to them, and controls their actions as puppets. Upsetting this order will prove advantageous to observant witches, as they can turn Lachesis' puppets against it in combat.

LACHESIS EMISSARY

Large Construct, True Neutral

Armor Class 13 (natural armor)
Hit Points 59 (7d10 + 21)
Speed 30 ft., climb 30 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	12 (+1)	17 (+3)	16 (+3)	14 (+2)	10 (+0)

Saving Throws Wis +4
Skills Insight +4, Persuasion +2
Senses passive Perception 12
Languages understands Common but can't speak
Challenge 3 (700 XP) **Proficiency Bonus** +2

Spider Climb. The Lachesis Emissary can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.

ACTIONS

Multiattack. The Lachesis Emissary makes two claw attacks.

Claw. Melee Weapon Attack: +5 to hit, reach 10 ft., one target. Hit: 7 (1d8 + 3) slashing damage.

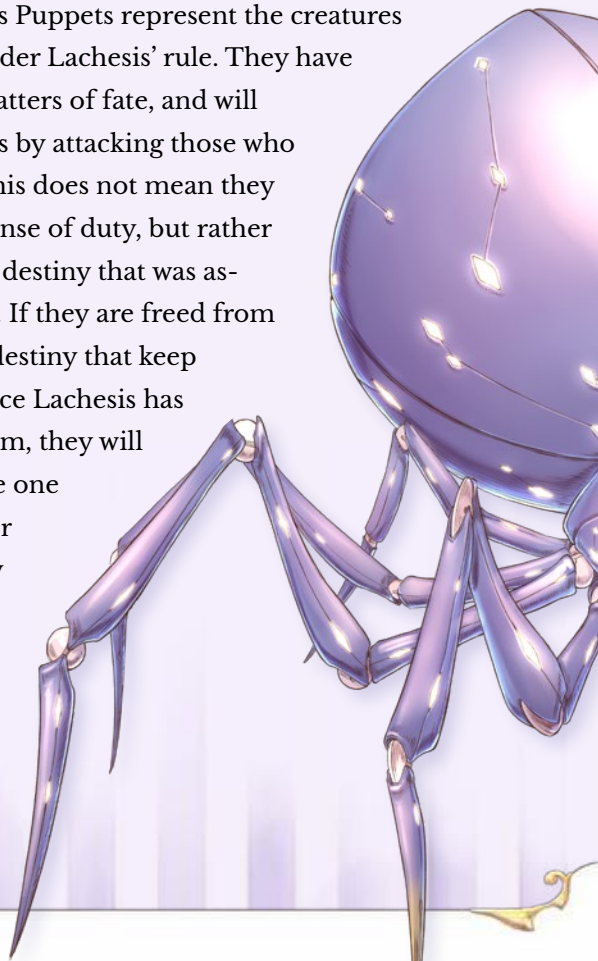
Change of Destiny. The Lachesis Emissary shoots a golden thread towards a creature to change its destiny. One humanoid the Lachesis Emissary can see within 30 feet of it must make a DC 13 Intelligence saving throw. On a failure, the Lachesis Emissary may swap the values of any two ability scores of the target, other than Constitution. The target can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success. If the target successfully saves against the effect, the target is immune to the Change of Destiny for 24 hours.

Battle Tactics:

* The Lachesis Emissary will target whoever is causing it the most trouble.
* The Lachesis Emissary is intelligent enough to know which ability scores to swap to most hinder a creature. It will not swap a barbarian's Wisdom and Intelligence, as that would not affect that creature significantly enough for it to make a difference.
* The Lachesis Emissary will position itself to be next to one of its puppets and use them as shields for attacks.
* The Lachesis Emissary will prioritize keeping its puppets as allies and not as enemies, and will prioritize putting a puppet in its correct place above all else.

TIP: Because of the Lachesis Emissary's ability Change of Destiny, this fight can prove challenging to run for players that don't use any software to automatically calculate things like spell save DCs and the like. If you are running this adventure without any software to calculate specifics like the ones mentioned above, we recommend preparing for your players spell save DCs, roll-to-hit bonuses, and other things that would be affected by the change of ability scores that comes with Change of Destiny, in advance of the adventure.

The Lachesis Puppets represent the creatures that operate under Lachesis' rule. They have no choice in matters of fate, and will defend Lachesis by attacking those who go against it. This does not mean they do it out of a sense of duty, but rather because it's the destiny that was assigned to them. If they are freed from the threads of destiny that keep them in the place Lachesis has dictated for them, they will fight against the one who decided for them what they must do with their lives.



LACHESIS PUPPET

Medium Construct, Typically True Neutral

Armor Class 13 (natural armor)
Hit Points 27 (6d8)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	15 (+2)	10 (+0)	1 (-5)	1 (-5)	1 (-5)

Senses passive Perception 5
Languages understands Common but can't speak
Challenge 1/2 (100 XP) **Proficiency Bonus** +2

Assigned Fate. The Lachesis Puppet remains friendly to the Lachesis Emissary as long as it remains on the floor section assigned to it. It will not willingly leave the floor section it has been assigned, but if the puppet is forced to leave the floor section assigned to it, it becomes hostile to the Lachesis Emissary.

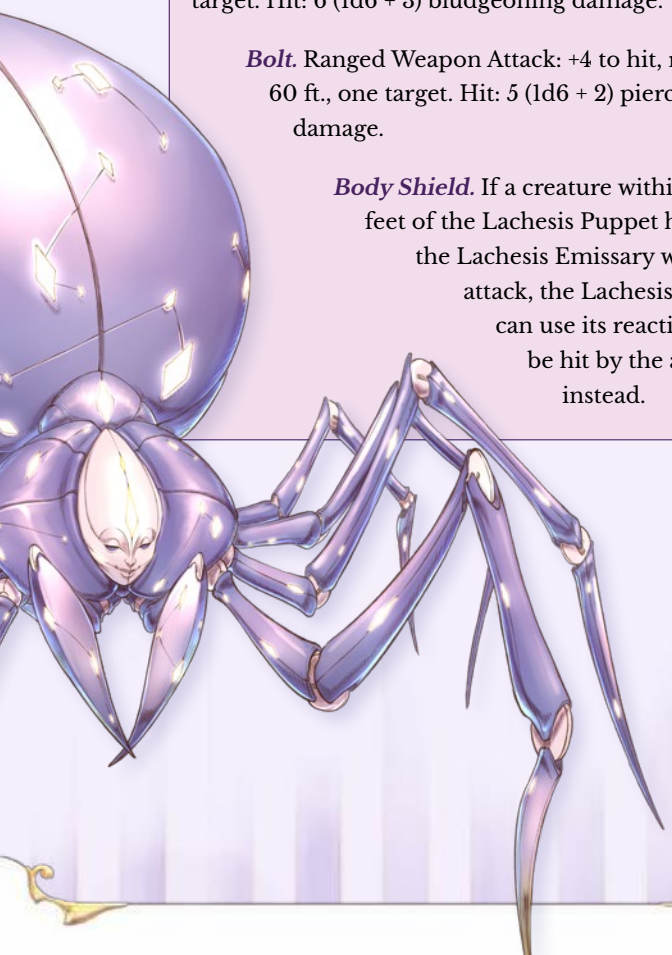
ACTIONS

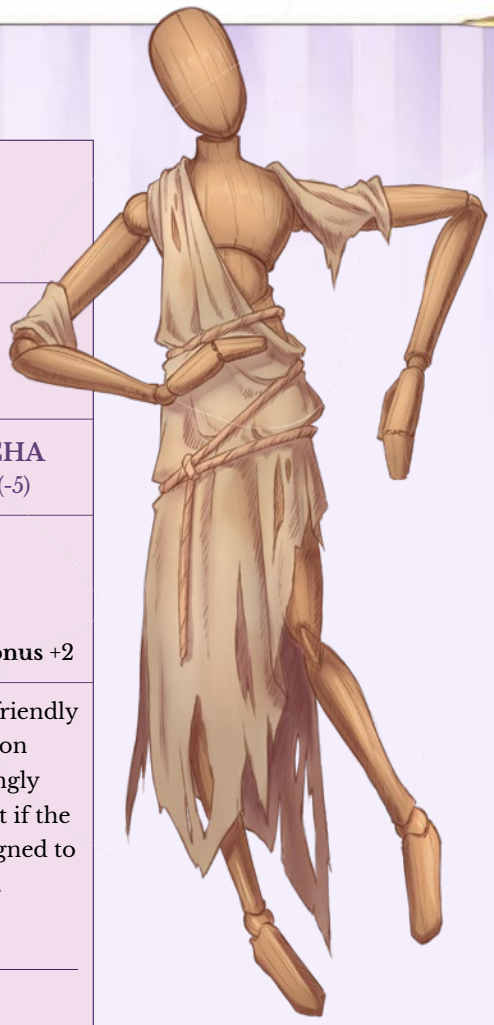
Multiattack. The Lachesis Puppet makes two arm attacks.

Arm. Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 6 (1d6 + 3) bludgeoning damage.

Bolt. Ranged Weapon Attack: +4 to hit, range 60 ft., one target. Hit: 5 (1d6 + 2) piercing damage.

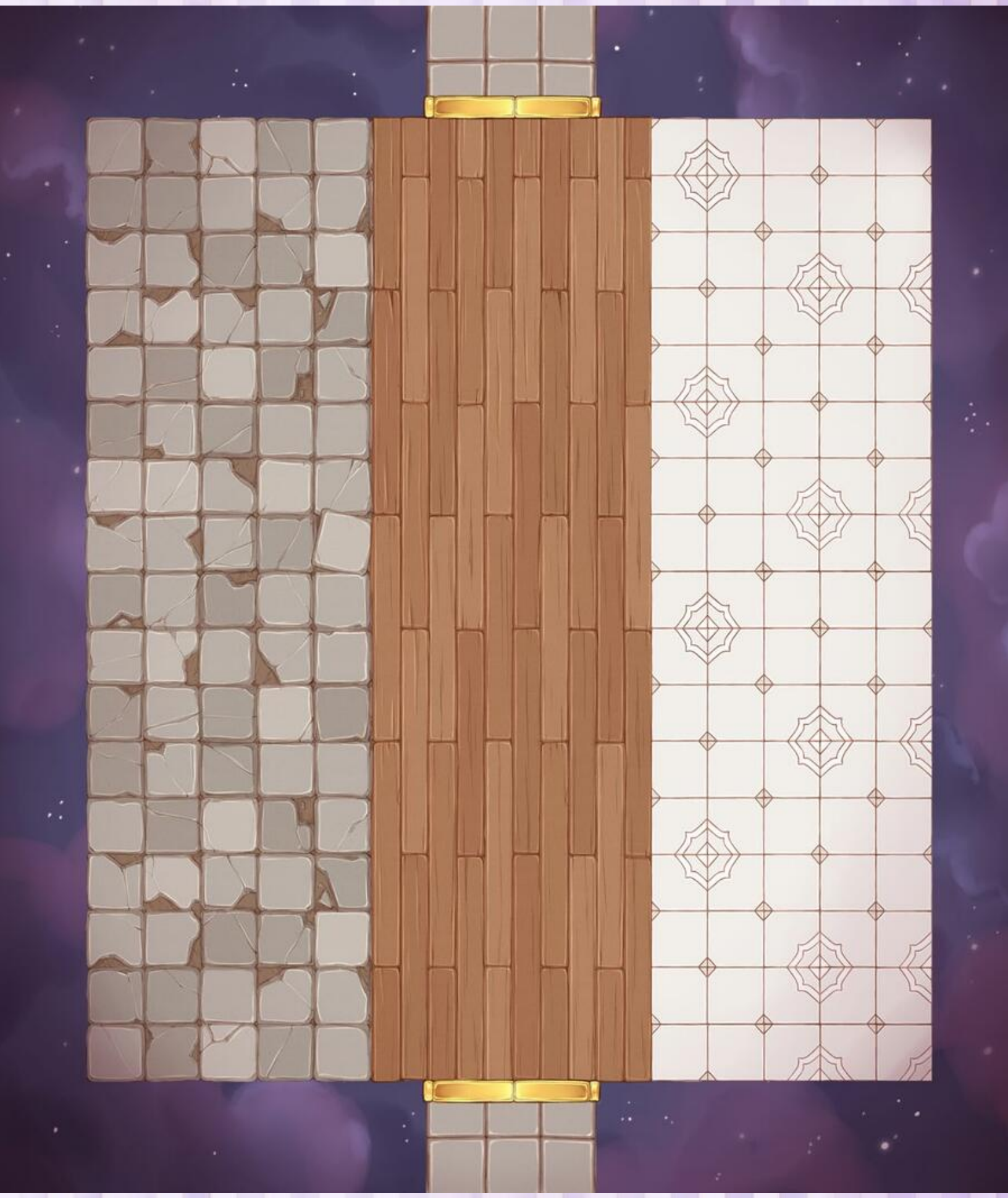
Body Shield. If a creature within 5 feet of the Lachesis Puppet hits the Lachesis Emissary with an attack, the Lachesis Puppet can use its reaction to be hit by the attack instead.





Battle Tactics

- The Lachesis Puppet's allegiance depends on if it's standing on its assigned section or not.
- While under the control of Lachesis, it has no self preservation instinct and will defend the emissary with its life.
- If friendly to the emissary, the Lachesis Puppet will not leave its assigned section on its own. It will use ranged attacks if it cannot reach anyone during their turn.
- If someone is within melee range of the Lachesis Emissary, at least one Lachesis Puppet who is friendly to the emissary will try to position themselves near the threat, to be used as a shield.



Murder in Wonderland

Introduction

Welcome to the third adventure of the Hexbound book! *Murder in Wonderland* is a murder mystery adventure with a witchy twist, designed for characters levels 5-6. It takes place in Saturnina's Wonderland of Wizardry and Witchery, a hidden gem of a magical circus with unforgettable arcane acts. When Baldomar the clown is found dead after humiliating Saturnina during his act, it's clear that she's the murderer — or so everyone is led to believe. The players must help Saturnina's son Marto clear his mother's name and untangle what exactly happened that night under the strange, colorful circus tent.

This adventure has been created to provide your players with a more roleplay-heavy experience. It's perfect to slot into your campaign between long dungeon crawls or after a particularly combat-heavy adventure. Of course, it can also be enjoyed as a stand-alone adventure. It is designed for groups that enjoy social encounters, problems to solve, and investigation. The mystery demands that the players be inquisitive about their surroundings and pay attention to what NPCs say (and choose not to say). We strongly recommend that you, as the GM, make sure your players know what kind of adventure this is so they are ready to listen closely and take notes. We also strongly recommend reading the adventure all the way to the end before you begin, as this "murder" plot is complex, and you will need to understand all of its moving parts in order to run it. Like all adventures in Hexbound, *Murder in Wonderland* features witches prominently, so it also serves as a fantastic opportunity for players who wish to multiclass into a witch subclass, although this is not necessary to explore this adventure.

The Basics

* This is a level 5 to 6 adventure designed for a group of 4 players.
* This adventure clocks out at around 2 to 3 sessions of 3 to 4 hours to complete.
* This adventure can be a stand-alone affair or can be used in an ongoing campaign with minimal tweaking.
* If battles are going too smoothly or too hard for your party, we recommend adjusting the enemies' HP accordingly.
* We encourage you to change the details of this adventure to fit into your campaign. If witchcraft is an art shared in secret for fear of prosecution, maybe the witches of the circus pretend to be wizards; the adventurers may have to prove that they are not witch-hunters. If your party hasn't encountered witches before, maybe play up the element of mystery and showcase world lore through your descriptions. What should or shouldn't change is up to you as a GM.

Content Warnings

Reading these content warnings will spoil twists and parts of the adventure. If you are a player, you might want to reconsider reading this section and instead ask your GM or a trusted friend to read these and see if there is something you would rather not come up at the table. We strongly

encourage you to play with all necessary precautions and safety tools needed for a smooth and pleasant experience.

* **Clowns:** A jester (not dressed as what we envision a clown would dress today, but similar) is prominently featured in this adventure. If you or one of your players is uncomfortable with that, consider changing them to another performer you would see at a circus. This will need some more tweaks as their performance is also heavily based on traditional clown performances.
* **Wrongful imprisonment:** A character is wrongfully imprisoned for a crime they didn't commit. The entire adventure is about clearing this character's name and bringing those behind the framing plot to justice. If this is an issue for you or one of your players, consider changing the punishment to loss of property instead of imprisonment.
* **Forcing animals to perform for entertainment and animal death:** This adventure takes place in a circus and one of the characters is an animal handler. This character is villainous and not meant to be seen as heroic or kind, and players will have a chance to either fight them or put them in prison for their deeds. The plot also involves the death of one monkey, and if the party fights against the circus members a monkey will be used in combat. You may replace monkeys with constructs if this is an issue for you or your players, but note that a magical item which is used as a clue to solve the mystery will have to change slightly to match the change.

Where to Start

If you are running this as a stand-alone adventure not tied to an ongoing campaign, we recommend giving the players an introduction to the adventure and starting right as they arrive at Saturnina's Wonderland of Wizardry and Witchery. The players can be a party of adventurers who are looking forward to a night at the circus after a particularly grueling trek through a monster-infested dungeon.

The adventure is written assuming this is a stand-alone adventure divorced from an existing campaign. The changes that need to be made to insert this in an ongoing campaign are minimal. If you are running this adventure as part of your long-running campaign, here are several hooks for you to connect this one-shot to your existing story:

Hooks

* **An Interesting Flier:** The players find a flier advertising the Wonderland of Wizardry and Witchery, a magical circus with an air of mystery that apparently performs very rarely. What adventuring party could say no to a night of magic and fun?
* **A Once-in-a-Lifetime Opportunity:** The party overhears two excited young people talking about the circus that just set up on the outskirts of town. The circus performs very rarely, and few people have seen the act, but those who have were amazed by the magic on display.
* **Whispers from the Grave:** The party overhears that the woman who runs the circus is a medium, able to talk to the spirits of the dead. If a party member has someone in their backstory they've lost, or if the party has lost a comrade, this could be a powerful hook for them to attend the circus.
* **Witchery and Wizardry:** If the party has a witch or a wizard, the promise of a magical circus might be enticing on its own. If a player has expressed interest in becoming a witch, they might want to check out the circus to find a mentor to guide them in their path through witchcraft.

Running the Adventure

In order to help you run this game smoothly, this adventure is organized into five main sections:

Plot: The overall plot to frame Saturnina for murder. Read this section carefully first to understand all the moving parts of this mystery.

Characters: All the relevant information on each important NPC, including descriptions, mannerisms, and goals.

Night at the Circus: The introduction of the adventure, including the show itself. After this section, the players are left to explore and solve the mystery at their own pace, so there is no detailed road-map for them to follow.

Locations: Descriptions of all relevant locations and the clues that can be found in them.

Ending the Adventure: What exactly needs to be accomplished in order to finish this adventure, as well as several possible endings for your players to reach.

Enemies and Stat Blocks: Enemy stat blocks, maps, and battle maps to use during your adventure.

Because of its open-ended nature, only the inciting events of the mystery are written out for the GM to read. After the players' ***Night at the Circus***, your job as GM is to present the different characters involved in this mystery and the locations available to be visited, and let the players guide the adventure from there.

There are a lot of clues to this mystery! This is to ensure that the players will be able to find at least one clue related to each aspect of the plot. Don't try to force players to find every single clue that's described in this adventure. Marto just needs enough proof to prove his mother's innocence. If the players figure out the plot quickly, congratulations! You did a good job setting up the mystery. You know your group better than anyone; if you feel like there are too many clues available to them, and you would like this to be more challenging, leave some of them out! It just means that the conspirators are smarter and better at covering up their tracks.

The adventure ends when the players have figured out the plot, found enough proof, and confronted the authorities with their findings. Some different possible endings are outlined in the ***Ending the Adventure*** section. One of them includes a fight with the circus troupe, but don't feel the need to force the players to fight them if they have no reason to. Instead, take this as a chance to make them long-running villains. For example, have the conspirators run away, swearing revenge on the party.

The open nature of this type of adventure makes it so that no two groups will play it the same way. Embrace that and let the players forge their own path through the adventure, rather than forcing them into one single way to play it.

The Plot

To the authorities, this appears a clean-cut case of murder — but a little investigation reveals a web of conspiracies underneath. The plot is essentially to fake a murder, and frame a murderer.

Baldomar, the clown, conspired with Alodia, the animal wrangler, and Regino, the acrobat, to make it seem as if Saturnina, the medium, had killed Baldomar.

Baldomar and his accomplices had to do some prepwork for his plan to succeed. Baldomar created a magical Ring of Reverse Polymorph, an artifact that when put on a beast allowed the owner of the ring to turn the beast into a humanoid. Baldomar then baked a cake like the ones he uses in his act. Regino enchanted the cake, charging it with a powerful enchantment that would make

whoever ate it follow Baldomar's commands — and forget what they'd done once the spell wore off. Alodia just had to have one of her monkeys ready.

Once the prepwork was taken care of, it was time to put the plan in motion. On the anniversary of the circus' creation, Baldomar would choose Saturnina as his volunteer for his clown act. He would then humiliate her, pelting her with cakes. One of these cakes was, of course, the enchanted cake that would put Saturnina in a charmed trance.

Once the act was over, Baldomar would take Saturnina to his tent with the excuse of cleaning her up. In his tent Alodia would be waiting with one of her monkeys. They would put the Ring of Reverse Polymorph on the monkey, turning it into a perfect copy of Baldomar. They would then stab the transformed monkey, killing it. Baldomar would flee into the forest while Alodia would put the bloody knife in the hand of the still-enchanted Saturnina. Due to the enchantment, Saturnina wouldn't even be able to remember whether she'd committed the murder or not. Alodia would then run into the night, screaming and shouting for help.

If the plan went off without a hitch, Saturnina would be successfully framed and tried for murder. All they would have to do then was dispose of Marto, and Baldomar would be able to assume control of the Wonderland!

The Characters

Saturnina, the Marvelous Medium

Basic Information: Human, she/her, 60s; a medium, Cleric Witch, and owner of the Wonderland of Wizardry and Witchery. She is the target of a plot to frame her for murder.

Role in the Circus: Saturnina is a medium. She does not participate in the performance, but instead gives readings before and after the show in her tent. She's also the leader of the troupe, owner of the circus, and Marto's mother.

Appearance: 5'4". Dark skin, and beautifully braided hair she keeps under a silk headscarf dotted with silver stars. She wears deep purple clothing trimmed with white lace and adorned with golden moons and eyes. There always seems to be a kind, knowing smile on her lips, as if she's in on an amusing secret. Her witchmark is three golden eyes, one on her forehead and two under her eyes.

Mannerisms: Her movements are slow and deliberate — rehearsed to the point where they look natural, but also theatrical and impressive. A performer at heart, she carries herself with an air of magic and mystery.

Tone: She speaks with purpose, and takes her time, as if every word deserves a chance to shine. There's always a kindness and wisdom to her speech, and it feels as if she's patiently explaining everything she says.

History: Brought up in the lap of luxury as the heir to a

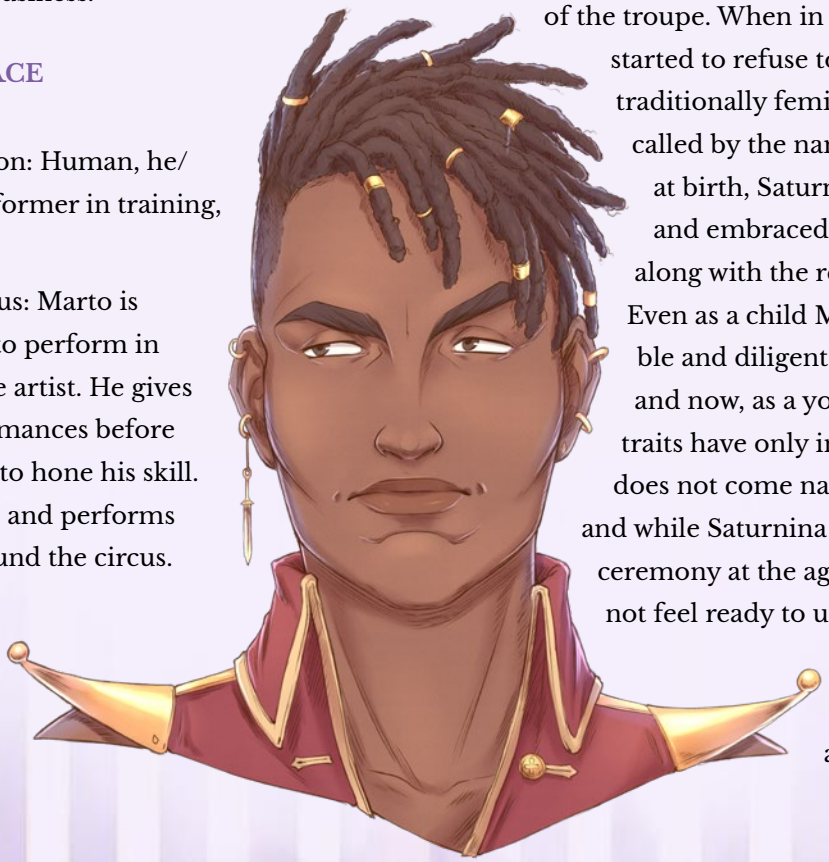
wealthy noble family, her talents as a medium made her a pariah in polite society, but a shoo-in for the circus. After leaving her parents at a very young age, she was taken in by her uncle, another black sheep in the family and an accomplished witch. Saturnina trained under him, and made a covenant with him at the age of 16 to become a witch herself. She has a son named Marto, whom she loves more than anything in the world — even more than her circus. She is the definition of "too kind for her own good", and was completely unable to smell the plot to frame her for murder that was brewing right under her nose.

Goals: Saturnina cares only about three things: her son Marto, her troupe, and her circus' reputation. She believes fervently in safeguarding the air of mystery that envelops the circus, so she keeps performances few and far between. It's a practice that is great for the circus' ambiance, but not as good for maximizing profits. This attitude has held back her business substantially, and is the reason why there's a plot to frame her for murder and take over the business.

Marto, the Ace of Knives:

Basic Information: Human, he/him, 18; circus performer in training, witch pupil.

Role in the Circus: Marto is currently training to perform in the circus as a knife artist. He gives little roving performances before and after the show to hone his skill. He also sells tickets and performs other odd jobs around the circus.



Appearance: 5'8". Lean and muscular, with dark skin and short, cropped hair. He wears a sleeveless jacket with intricate golden filigree details, and a bright red sash at the waist that trails behind him as he walks. He seems to be able to produce knives from anywhere on his person. He has not inherited his mother's constant pleasant smile, but rather tends to scowl by default, as if he takes everything extremely seriously. Marto does not have a witchmark, as he hasn't formed a covenant yet.

Mannerisms: His movements are methodical and without flourish. He lacks the grace of a professional performer, but there's dexterity and purpose in everything he does.

Tone: He speaks bluntly and to the point, and is not one for long speeches. He is not above speaking about his feelings, but is not one for platitudes.

History: Marto was born into the circus, the product of a short-lived fling Saturnina had on the road. Saturnina brought up her child with love and care, and Marto grew up not with two parents, but an entire host of them, in the form of the troupe. When in his teens Marto started to refuse to present in a traditionally feminine way and be called by the name he was given at birth, Saturnina understood and embraced her son's identity, along with the rest of the troupe. Even as a child Marto was responsible and diligent beyond his years, and now, as a young man, those traits have only intensified. Magic does not come naturally to him, and while Saturnina had her covenant ceremony at the age of 16, Marto does not feel ready to undergo his yet.

Goals: He loves the circus as much as his

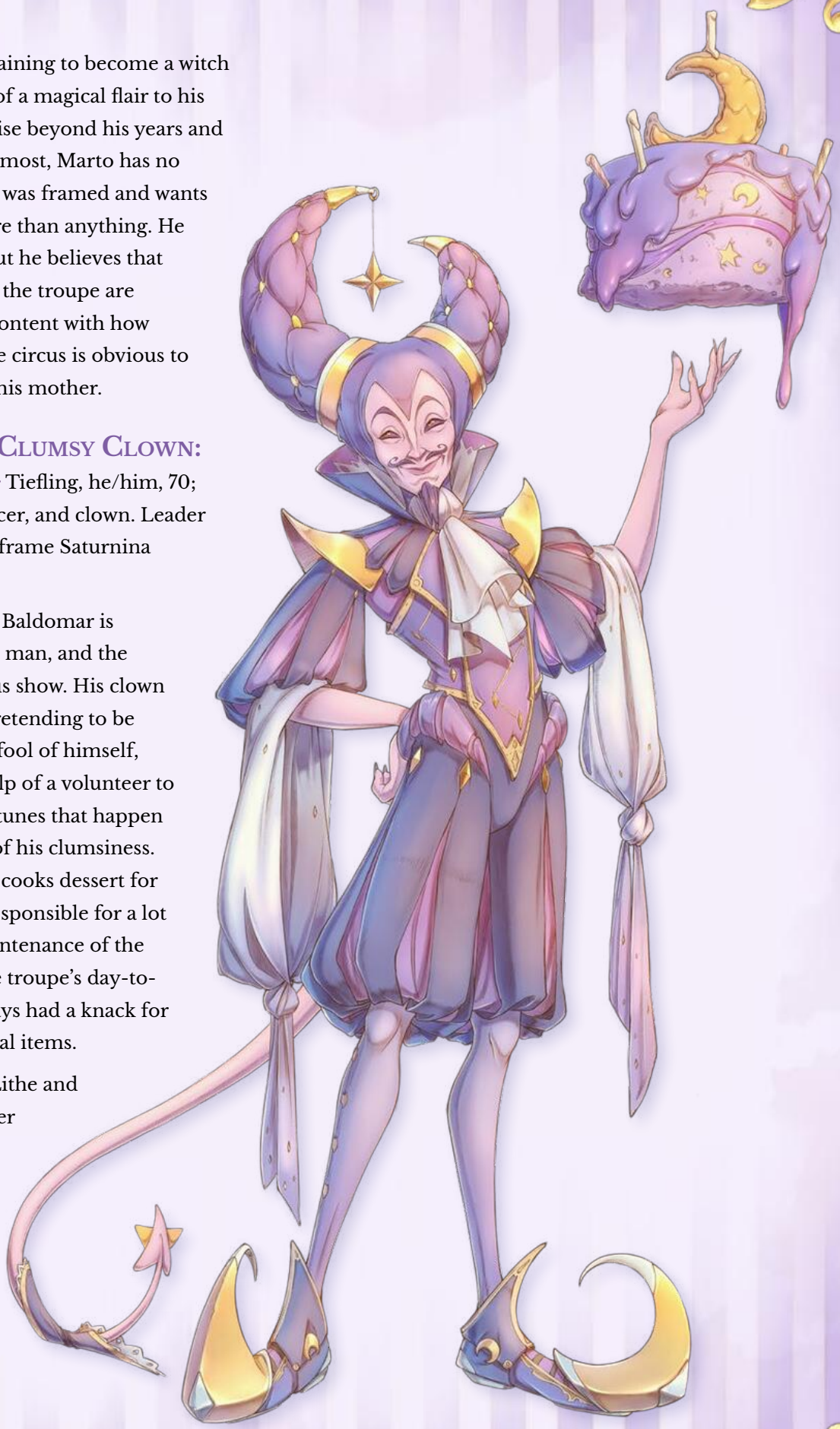
mother does, and is training to become a witch in order to add more of a magical flair to his knife-throwing act. Wise beyond his years and more perceptive than most, Marto has no doubt that his mother was framed and wants to clear her name more than anything. He does not know how, but he believes that the other members of the troupe are behind it, as their discontent with how Saturnina manages the circus is obvious to him, even if it isn't to his mother.

Baldomar, the Clumsy Clown:

Basic Information: Tiefling, he/him, 70; wizard, hobbyist artificer, and clown. Leader of the conspirators to frame Saturnina for murder.

Role in the Circus: Baldomar is Saturnina's right hand man, and the closing act of the circus show. His clown act revolves around pretending to be clumsy and making a fool of himself, often requiring the help of a volunteer to exacerbate the misfortunes that happen to the clown because of his clumsiness. In the circus, he often cooks dessert for the troupe, and he's responsible for a lot of the repairs and maintenance of the machinery used in the troupe's day-to-day life, as he has always had a knack for technology and magical items.

Appearance: 5'6". Lithe and acrobatic, with lavender skin, jet black hair, and deep purple horns that he keeps under an enormous jester cap. He wears a loud, jester-like purple outfit adorned with stars.



Mannerisms: His movements are planned and studied; even when he's pretending to be clumsy, one can easily see that he has total control of his motions. Outside of the show, his mannerisms betray a love for the dramatic.

Tone: Verbose, quick-witted, and prone to long, meandering speeches. Like Saturnina, he always sports a smile, but his has an air of mockery to it, as if he's in on a secret you would rather he didn't know. No matter what emotion he expresses, he always does so in the most overly-dramatic way possible.

History: Baldomar was born in squalor to a family with way too many children and way too little money to nurture his arcane talents. He met Saturnina while he was working as a clerk in a wizard academy, where he would further his education by reading notes on the arcane that students left behind. He became the first member of Saturnina's troupe, and the two have worked together for close to thirty years. Although he initially hated it, he now feels a sense of pride for his skill in the art of clowning, and his penchant for the dramatic has made his act of clown antics mixed with magic quite popular. He has an impressive sweet tooth, and bakes all the cakes he uses in his act himself.

Goals: Baldomar is behind the plot to frame Saturnina for murder. He believes that with her gone, the circus troupe will rally around him rather than Marto, since he's the oldest member. Ever since the troupe started, Baldomar has been unhappy with the way Saturnina manages the finances of the Wonderland. He believes that Saturnina's upbringing in the lap of luxury clouds her judgement, and that with him at the helm, the Wonderland could become an international sensation. He wants to frame Saturnina for murder and then dispose of Marto in order to take over the circus and realize his vision.

Alodia, the Mistress of Monkeys

Basic Information: Half-orc, she/her, 35; ranger and animal wrangler. Part of the conspiracy to frame Saturnina for murder.

Role in the Circus: Alodia is the circus' animal wrangler. Because of their high intelligence, she's forced to work with monkeys, but absolutely hates them. Of everyone in the circus troupe, she's the one who feels the least like part of the family. Her act involves making her monkeys do tricks to entertain the public. One of the three monkeys she uses in her act is not a monkey at all, but a familiar, through which she casts spells as part of her act.

Appearance: Close to 6 feet tall. Blueish-green skin with patches of lighter coloration in the inside of her arms, palms, belly, and face. Her dark red hair is long and shaved on both sides of the head, kept in a thick braid. She wears a jacket with long coattails that nearly touch the ground, tight black trousers, and long dark boots.

Mannerisms: Her movements are commanding and certain, as if she's giving orders. She always seems to be observing and watching everyone's moves.

Tone: Quick, brusque, and with no time for nonsense of any kind. She does not go on long tirades, and avoids talking in depth about her feelings or anything personal.

History: A social outcast from birth, she left her small town and joined the circus as an excuse to work with animals and see more exotic beasts. Out of all the members of the troupe, Alodia seems to have entered the least into the family dynamic that ties the group of circus workers together. Her act heavily features monkeys, which she hates but the public loves, much to her dismay.

Goals: Alodia is one of the conspirators against Saturnina. Baldomar convinced her to help by promising that with more money will come more animals, and she'll never have to work with monkeys again.

Regino, the Arcane Acrobat

Basic Information: Half-elf, he/him, 32; rogue and acrobat. Part of the conspiracy to frame Saturnina for murder.

Role in the Circus: Regino is an acrobat who incorporates charms and illusions into his act. His act includes trapeze, aerial silks, and, of course, magic.

Appearance: 5'8". Tan skin, platinum blonde hair, and piercing black eyes. He wears a sleeveless black velour catsuit covered by a gold-trimmed black vest and thigh-high black leather boots.

Mannerisms: Self-confidence oozes with each of his dramatic movements. He makes sure to catch the eye of everyone in the room. Saying that he talks with his hands is an understatement; he gestures broadly with every word.

Tone: He's one of those people who constantly flirts with anyone they are talking to, regardless of whether or not he finds them attractive, or if the situation calls for such behavior. Every single feeling Regino feels is the most important feeling ever. He will let everyone know, through his tone, what he thinks of every situation.

History: He grew up in the lower district of a big city. His master taught him illusions, charms, and other spells that he used to pinch money and other valuables out of people's pockets. He was happy with his career as a thief until the Wonderland came to his city one night. There he discovered his new path in life. Regino very much enjoyed the spotlight being on him, and he quickly found that his skills as a thief translated beautifully into acrobatics. Before long, he was a star act — no longer using his skills to hide in the shadows, but shine on a stage.

Goals: Regino is one of the conspirators against Saturnina. Baldomar swayed him to his cause by promising that he would be famous once the circus became a world-wide sensation under Baldomar's leadership.

Milana, the Captain of the Guard

Basic Information: Human, she/her, 43; fighter, captain of the guard of Eljas, and supervisor for the murder case at the circus.

Appearance: 5'9". Pale skin, medium length brown hair in a neat, utilitarian chignon. Her face looks rugged, but not battle-scarred. She wears full plate armor with the emblem of Eljas, a shovel planted in a field of citrus trees, emblazoned on the chestpiece. Her status as captain is denoted by her yellow cape.

Mannerisms: Professional, martial, and tired. She does not have the energy or the position for

grand gestures, and rarely moves her hands when speaking. She tends to stand with her arms constantly resting on her hips, her weight on one leg, as if waiting for whoever is talking to finish so she can go do her job.

Tone: Authoritarian, weary, and no-nonsense. She is professional and will stick to code, but she won't hide that someone is annoying her.

History: Having joined the guard when she was 17, Milana believes that she's seen it all. The job of captain of the guard in a small town has an awful lot in common with that of a babysitter, and she spends most of her time clearing up petty squabbles and shooing off the rare stray scared goblin who wandered a bit too far from their clan's home.

Goals: Milana wants to solve this murder case as quickly as possible, and the Justice of Eljas — Milana's boss, known for her swift, decisive judgment — wants the same. She believes in justice, but she believes more in maintaining the peace and quiet of Eljas and returning to her wife in time for dinner. She won't work tirelessly to debunk what, to her, is a pretty obvious case of murder, but she won't refuse to look at evidence that clearly contradicts that.

A Night at the Circus

This section details the beginning of the adventure. In here you'll find a detailed written description of the circus, the acts, and a few pre-written speeches. These are meant to be read out loud, and have been written to reduce the amount of prep work you, as a GM, have to do. Feel free to change any details to suit your taste or your setting. After this section, set your players free to visit the different locations in any order. You can find detailed descriptions of all the important locations in the ***Locations*** section.

All information about any characters mentioned in this or any other section can be found in the ***Characters*** section.

> "As the last remaining sunlight gives way to the cool purple of the twilit sky, you make your way towards the location indicated in the fliers. You are not alone on your path; as you leave the town of Eljas, a small crowd of people going in the same direction gathers around you. You have your backs to the town, where little windows are starting to light up in warm yellow as the darkness sets in. As the faintest whisper of music reaches your ears, a small light appears in the distance ahead of you.
>
> "It starts with one red light, a small dot piercing the darkness of the forest before you. Then a second dot, orange this time. Then a third, pink one, and soon the entire woodland edge is illuminated in different shades of red. The forest is not the only thing that the lights bring forward. As you approach, what was an indistinct black pointed shape in the distance before, is now revealed to be a tent with red and white stripes that converge in a spiral at its very tip.
>
> "And, as quickly as the lights appeared, the circus springs to life. The music gets louder and the lights brighter. Circus performers emerge from the smaller tents, greeting visitors with loud cackles and energetic waves. A tall, lithe woman with green skin and a thick braid of red hair [Alodia] emerges from a tent holding three leashed monkeys, each dressed as adventurers: a wizard, a knight, and a bard. A scantily-clad man [Regino] jumps from the very top of a tent and lands gracefully in front of an excited young boy and his flustered dad. A clown in a purple outfit dusted with golden stars and moons [Baldomar] bursts out of another tent, two large cakes in his hands and three others floating above his head.

A golden knife suddenly pierces one of the cakes, then shoots back to the hand of a muscular young man in an extravagant sleeveless jacket [Marto]. Beside him, an older woman with beautifully braided hair tied up in a blue sash around her head [Saturnina] holds a crystal ball, in which swirls a night sky where the stars form an unblinking eye. Welcome to the circus!"

The players can take some time to wander around the grounds, enjoy some carnival food, and meet some of the troupe. This is a great time to introduce the big players involved in the murder plot, especially Baldomar, to the party. There are a couple of guards stationed to ensure the safety of the townspeople, one of them Milana.

A Note

The magical lights that float around are, in fact, magical objects. An Intelligence (Arcana) check (DC 13) will reveal that they are small shards of glass imbued with the cantrip dancing lights to emit a colored light that sways gently around a set point. They were enchanted, of course, by Baldomar. The players can catch a shard with a Dexterity (Sleight of Hand) check (DC 14). On a failure, have the player roll a d6. If the number is 2 or lower, Marto sees them and kicks them out of the circus; they miss the performance. If the number is 3 or higher, Saturnina sees them, laughs, and gives them a thumbs up as she retreats into her tent.

If there's anything to prioritize, it's a meeting with Saturnina. She'll be waiting in her tent, where she gives private readings. She'll act in her usual kind and thoughtful way. Try to make her endearing and memorable to the players, so that they feel more compelled to clear her name after it's tarnished in the plot. It's also a good idea to introduce Marto if the players meet Saturnina, as he'll be the players' connection to the circus and the NPC they'll talk to the most during this adventure. Marto can come in after a séance to check on his mother and tell her that the show is about to begin.

A meeting with Saturnina is also a fantastic opportunity for a player with a deceased loved one to get a message from beyond the grave. Saturnina charges 20 gold for a private seance. She will request that everyone except for her and her client leave the room. Saturnina is an incredibly accomplished medium, a cleric of witchcraft. She is able to bring a spirit forth through the realm of the dead and into her mind. If the spirit is willing to communicate, Saturnina can convey the general feeling that the spirit has towards the client, and can relay a message from the spirit. Once Saturnina has concluded a séance with one person, she can't do another one for that same person until she finishes a long rest.

"Saturnina closes her eyes, and rests the tips of her fingers ever so gently on the crystal ball. A moment passes, and the air in the room shifts. The plumes of incense smoke that gently drifted around the room before are now perfectly still, like columns of transparent marble. The flames of the myriad of candles that adorn the tent stop flickering, as if suspended in time. Then, you hear what sounds like glass breaking as Saturnina's eyes roll back into her skull to reveal two additional witchmarks — tattoos in the shape of golden eyes in the back of her own eyes. As she opens her mouth to speak, her voice is not her own, but one that you recognize."

Whenever the séance is done, Marto comes into the tent and signals to his mother that the show is about to start. Usher the players into the tent. The entrance is manned by Marto, who informs them that the admission fee is one gold piece, but that they can pay two gold pieces to sit in the front row. If they do, they'll see that one chair on the front row has a small folded piece of paper that says "Reserved" sitting on it. It's for Saturnina.

The Show

Here is a long description of the acts as well as a speech given to start the show. This has been written so that you don't have to prepare it. You are welcome to change or shorten it to your heart's content, but make sure to include Baldomar's act, as it's integral to the plot, and the fact that this is the 30 year celebration of the circus, as that is the excuse Baldomar uses to bring Saturnina up to the stage as a volunteer.

"The inside of the tent is dark, and the crowd's voices automatically drop to whispers as soon as they enter it. Despite the thin fabric walls, the number of people in the tent brings the crisp fall temperature up. In front of the wooden chairs where the crowd sits is a four-foot-tall stage with small sets of stairs leading up to it on either side. Most of the actual stage is hidden by thick, heavy red velvet curtains. You take your seats. In the front row, you spy the back of Saturnina's head and her starry scarf. Only a couple of minutes have passed when the whispers are silenced by upbeat music. A male voice booms throughout the tent."

Baldomar: "Distinguished guests of all kinds, welcome to the night that will change your life. You have come at a most auspicious time, as this marks our 30 year anniversary as a troupe! Feel free to gawk! Feel free to stare! Be prepared to be mesmerized, to be energized, to be galvanized! Be prepared to enter... The Wonderland of Wizardry and Witchery!"

"The crowd cheers and claps as the curtains part to reveal a beautifully-crafted wooden sign that reads "Alodia, the Mistress of Monkeys". A tall, half-orc woman with blue-green skin steps onto the stage with a serious expression, bathed in the sound of applause. Her hair is shaved on both sides of her head, and a single, thick braid of dark red hair streaks down the middle. She raises a hand, and snaps her fingers three times in quick succession as three puffs of colored smoke erupt from the top of the stage. Three monkeys spring from the smoke, forming an inverted triangle. They are dressed as a wizard, a knight, and a bard. The knight and the bard start to dance clumsily to the music, screeching and gibbering, as the wizard monkey steps to the front of the stage. Alodia snaps her fingers yet again; the wizard monkey wiggles its hairy paw, and a rain of colorful sparks wash over the audience to be met with gasps and laughs. The knight monkey then takes the wizard's place and brandishes a sword. The sword lights up, illuminating the tent with a warm golden glow. The bard monkey comes up, and starts something relatively close to singing, its beastly voice reverberating through the tent in an unearthly way as its cape flutters in a non-existent wind. The crowd laughs and applauds as the monkeys climb up each other to form a tower and exit stage left along with Alodia."

A Note

An Intelligence (Arcana) check (DC 14) or a Wisdom (Perception) check (DC 16) will reveal that Alodia was actually casting prestidigitation, light, and thaumaturgy through her monkey familiar every time she snapped her fingers.

"The curtains close and open again rapidly, revealing the wooden sign for Alodia has been replaced by one painted in shades of black and gold that reads "Regino, the Arcane Acrobat". A set of ten trapezes descend, suspended twenty feet above the stage and the audience, and, above the center of the stage, two long pieces of iridescent magenta silk fabric unfurl gracefully, barely touching the floor. The pieces of fabric fall together, and as they separate, a man with golden hair and tan skin appears. Regino smiles as he wraps one leg in one of the silks; the other silk crosses in front of the first, and he's gone. The audience gasps as he appears again, this time on top of a trapeze. He suddenly drops, to more gasps from the rapt public, only to break his fall by dangling from the trapeze by a single foot. He looks up, smiles again, and starts swinging. The music picks up as he flies from one trapeze to the other. As he jumps into a pirouette, he disappears into a puff of smoke, then reappears on the next trapeze. The audience applauds. He then reaches for a longer trapeze, deftly somersaulting towards it, before grasping it and beginning to circle the audience like a bird of prey. He extends his hand and touches the cheek of an audience member, who blushes, to the crowd's merriment. As he floats above the public, a purple mist emanates from his hand, and an enticing, sweet smell fills the room, much to the crowd's delight."

A Note

An Intelligence (Arcana) check (DC 16) or a Wisdom (Perception) check (DC 18) will reveal that Regino was casting *invisibility* to disappear and reappear from one trapeze to the other.

"Regino then jumps again, reaching for a trapeze close to the left side of the stage. A hand emerges from the shadows of backstage, grabbing the trapeze out of the way. Regino screams comically as he plummets into the dark, offstage. A cartoonishly loud metal banging and cat wailing can be heard through the audience's laughs as the figure who had snatched the trapeze comes out from backstage and stands proudly center stage. Regino's sign is lifted out of view and replaced with a purple one decorated with golden moons and stars that reads "Baldomar: The Clumsy Clown". The tiefling clown leans towards the audience and looks at the first row as he scratches his chin. He then points at a figure and calls them on stage. You recognize her — it's Saturnina! She seems surprised."

Baldomar: "Now now... Who should join me for this closing act?.. Oh! I know! What better volunteer for this anniversary act than our dear leader, Saturnina the Marvelous Medium?"

"Baldomar motions Saturnina onto the stage. She giggles and looks at her son with a mix of embarrassment and excitement, then rises and joins Baldomar on stage, straightening her long skirt and giving the politely applauding crowd a timid wave.

"Baldomar offers his hand to Saturnina. She shakes it, only to be overcome by a sudden shock of electricity, comically large sparks

shooting from their palms. The crowd gives a hearty laugh. Saturnina recovers quickly and laughs along. The sound of thunder roars from backstage. Baldomar looks at the ceiling of the tent, concerned, and then offers Saturnina an umbrella. As she opens it, a heavy downpour contained only to the perimeter of the umbrella rains down on her, soaking her completely. She smiles politely as the audience cheers and claps. Baldomar acts concerned and worried as he quickly closes the umbrella and turns it into a huge bouquet. He goes down on one knee, offering the flowers to Saturnina with an exaggeratedly apologetic look on his face. As soon as she takes the flowers, a stream of water shoots out of the center of the bouquet into her face. The audience cackles loudly, but Saturnina doesn't join them anymore. Even though she tries to hide it, there's confusion and sadness in her eyes.

"Baldomar looks at the audience, winks, and offers a towel to Saturnina. She closes her eyes and starts patting her face dry as an enormous three-tier cake materializes on Baldomar's hand. As soon as she takes the towel off, the cake impacts with a heavy splash against Saturnina's face. The audience explodes with laughter, some rising and pointing at the spectacle. From what you see through the batter and icing, Saturnina doesn't seem confused anymore, just numb and resigned. Baldomar takes her hand and bows deeply. The music that played at the beginning rises up again, signaling the end of the show. As the curtain closes, you see Alodia and Regino meet Saturnina and Baldomar on stage with a fresh towel. The three accompany the older woman backstage, starting to clean off the remaining cake.

"The lights illuminate the tent once again. The audience claps and cheers for a minute or two and starts rising from their seats. The show is over."

A Note

A Wisdom (Perception) check (DC 20) will reveal that the electrocution, rain, and water jet were all practical effects and not magic.

At this point, usher the players out of the tent and let them discuss what happened for however long they need. As soon as they start making plans to go somewhere else or do something, cut in with Alodia's screams.

"A shrill, sharp, melodramatic scream pierces through the night. A figure you recognize as Alodia bursts out of a small tent close to the main one, her arms wrapped around her torso, holding herself with a look of sheer terror on her face."

Alodia: "She killed him!"

"Guards immediately rush to meet her. A woman wearing a guard captain's cape starts shouting orders as the guards form a perimeter around the tent, keeping onlookers from going into the tent. The captain and two other guards go inside. The onlookers whisper and gossip, some standing on tiptoe trying to peer into the tent through the crowd.

"A few minutes pass, and then Marto forces his way through the crowd and starts arguing with the guards, trying to pass through them. The argument is cut short as Saturnina emerges from the tent, a look of utter confusion and terror on her face, blood on her dress, and her hands cuffed behind her back, led by two guards behind the tent to an armored cart."

The real adventure has begun. Marto will look for help in the crowd and spot the party's weapons. He'll ask them if they are adventurers and if

they can help him. He'll tell them to meet him back here in the morning, when the guards have left.

The guards will safeguard the tents' perimeter through the night. If the players talk to Milana, she'll inform them that Saturnina is to be put in prison and tried for murder as soon as possible. Justice is swift and deadly to murderers in Eljas, and in such a clear case as this she'll be surprised if Saturnina is alive the day after tomorrow. She won't give many details about the investigation, and she'll just say that Saturnina was caught by many witnesses with a bloody knife in her hand and the corpse of the clown at her feet. She will say that if they wish to speak with the murderer, they'll have to do so tomorrow in the town's prison, as it's far too late for visits.

The players can reconvene at the inn and meet Marto in the morning as he suggested, or they can try to get some information from him right now. If they do, he'll give a rundown of who everyone is, but he won't have had time (or the calmness of mind) to have formulated a theory yet. The players can, of course, try to sneak into the tent, although with a dozen guards there it will be hard. Saturnina has been carted away to prison, and guards will absolutely not let anyone see or talk to her, not even Marto, until the morning. If the players wish to speak with Alodia or Regino, they will pretend to be too distraught to speak. Every member of the troupe cannot leave town until the sentence has been executed.

The party has until the day after tomorrow to solve the case. Saturnina will be tried first thing in the morning two days after the body was found. If found guilty, she will be executed for murder.

When they meet him the next morning, Marto will give the party the clue ***"Marto's Theory"*** and ask them to figure out what happened and find evidence to back him up. He will instruct them to come to him once they have done so. After the meeting, Marto will stay in his mother's tent.

Marto will say that the circus members cannot leave town until the sentence has been executed. He will point the players towards the tents of each member of the troupe and suggest starting there for clues, and will recommend also visiting his mother in prison to see what she knows. Alodia will stay inside her tent, while Regino will remain outside. He's secretly watching over the party to determine if Baldomar needs to be contacted.

The conspirators will feign sadness, shock, or anger at what Saturnina "has done" and will, of course, not be helpful during the investigation, but will not interrupt or try to stop them. If they see the players snooping too much and finding too many clues, Regino will alert Baldomar and the others through a sending stone, which will trigger one of the possible endings. Check the ***Ending the Adventure*** section to know more.

The Locations

These are the locations that adventurers are most likely to visit while trying to solve the mystery. You are welcome to adapt these to whatever setting you are using if you plan to add this adventure to your campaign. In this section you will also find all the possible clues your players might find when they visit each location.

The key to running a successful murder mystery is to place as many clues as possible pointing to the same thing that needs to be discovered. Players will miss clues, so having several items that point to the same conclusion will ensure that they are able to find out what happened. Since this is a complicated plot with quite a few moving parts, we've included a wide assortment of clues that the players can discover. You are welcome to remove clues if you wish to make the adventure harder for your players, but unless your group is particularly inquisitive and has played this kind of

adventure before, we would not recommend doing so. You can always take clues away during the game if you think they're solving it too quickly. Do not force players to find every single clue there is before they can finish the adventure — that's not the point. As long as the players have figured out the answers to the key questions and have sufficient proof to back their case, the adventure is finished.

Outside the Circus

"Last night the circus was bursting with life and filled with an air of excitement, magic, and mystery. In the morning light the ambiance is very different, a heavy feeling replacing yesterday's air of magic. There are no guards anymore, just a lonely figure at the outskirts of the circus, waiting for you. It's Marto."

Clues:

* **Marto's Theory - Conversation with Marto:** Marto has overheard Baldomar, Alodia, and Regino talking about disagreeing with how Saturnina was managing the circus. He fervently believes that they are behind this plot. (He's right!)
* **Sweet Tooth - Any circus member if asked, most likely Marto:** Baldomar is known to have a very strong sweet tooth.
* **No Sweet Tooth - Any circus member if asked, most likely Marto:** Regino prefers spicy dishes, and doesn't like desserts or sweets.

Main Tent

"Like all tents in the circus, the main tent is covered in red and white stripes that spiral as they rise to converge at the tip of the tent. It's huge, close to 80 feet in diameter, and sits right on top of the crushed grass and soil that the circus troupe had prepared prior to raising the tent. The wooden stage inside rises about 4 feet high and takes up a third of the tent, the rest reserved as sitting space."

Clues:

* **Cake Remnants:** A Wisdom (Perception) or Intelligence (Investigation) check (DC 12) Some remnants of the cake used in Baldomar's act to charm Saturnina are still embedded in the floorboards of the stage. They glow under a detect magic spell and give off the unmistakable pink aura of an enchantment.

Baldomar's Tent

"As you enter, you get the feeling that this is the living space of someone messy, but with a certain method to their madness. Piles of books, materials, and tools seem to be strewn around, but their placement seems deliberate, as if this person knows exactly where to put them. An enormous desk covered with papers, tools, and other weird and vaguely arcane objects dominates the space. A bed lies on one side of the room, small but soft. An old, blue rug placed directly on the bare ground is soaked in blood."

Clues:

* **Discarded Rings:** A Wisdom (Perception) or Intelligence (Investigation) check (DC 13). There are quite a few copper rings scattered

through Baldomar's tent. They have marks on them, as if someone had been working on them with some kind of tool. They give off a faint magical glow if detect magic is used on them, but not strongly enough to indicate a full spell. It appears as if someone tried to cast a spell on them to render them magical, but it didn't take.

* **Inside-out Cocoons:** A Wisdom (Perception) or Intelligence (Investigation) check (DC 13). Next to the discarded rings, there seems to be many caterpillar cocoons. They have been turned inside out, and give off a similar magical glow to the rings if detect magic is used on them. An Intelligence (Arcana) check (DC 14) will reveal that the spell polymorph uses caterpillar cocoons as a spell component.
* **Ring of Reverse Polymorph:** An Intelligence (Investigation) check (DC 15) will reveal a Ring of Reverse Polymorph hidden under the false bottom of a drawer in Baldomar's desk. Whoever attunes to this ring can then put it on a beast to turn it into a humanoid. The person attuned to the ring chooses the appearance of the humanoid.
* **Suspicious Fur:** An Intelligence (Investigation) check (DC 13) will reveal that there is some coarse black fur mixed in with the blood on the floor of Baldomar's tent.

Alodia's Tent

"This tent is a bit bigger than the other individual tents. It's surprisingly clean for a tent that houses animals. A hanging sheet dividing a sparse bedroom from a set of three cages probably helps contain what mess there would be. The bedroom is spartan, utilitarian, and if it wasn't for the colorful canvas that makes up its walls, it would feel similar to a barracks. Alodia is laying on the bed, looking up at the ceiling. She manages to muster a glance towards you as you enter, but does not even greet you. The place where the monkeys are kept is clean, with three cages and a dresser where you guess the monkey's outfits are kept. In the cages, two monkeys look at you with wide eyes."

Clues:

* **Missing Monkey:** It seems like one of the three monkeys used in Alodia's act is missing, as one of the cages where they are kept is empty.

Saturnina's Tent

"The tent is filled, floor to canvas ceiling, with knick knacks and what you can only assume are divination tools. Magnifying glasses, planetary models, star maps, and crystal balls of all shapes and sizes line every single surface, and at its center there is a table flanked by two comfortable dark blue armchairs. On the farthest side from the door, a hanging purple tapestry dotted with moons separates two comfy beds from the rest of the room. One has way too many pillows on it and is little more than a tangle of unmade sheets and quilts, and the other one is expertly made, neat and ready to lie down on. Marto is seated on the neat bed, holding the starry scarf his mother wore around her head the night before."

Clues:

* **Saturnina's Ledger:** On the nightstand next to the messy bed sits the ledger that Saturnina keeps to track the circus' spending. It shows that very few performances have taken place,

averaging at one or two every month. It also shows that she spent a lot of gold to make sure that the circus was as beautiful as it could be, and that the troupe could want for nothing in terms of food, lodging, costumes, and the like. It seems that because of the lavish spending to make the troupe as happy as possible and the very few performances, the circus is barely breaking even.

Regino's Tent

"When you enter, you are not sure if this is a tent where one person sleeps, or is instead a walk-in wardrobe for the whole circus. There are flashy outfits in every single possible place an outfit could go. They hang from thin lines across the ceiling of the tent, piled up and carefully folded on top of chairs, and beautifully arranged inside a massive armoire. Only a large bed and a small desk betray the fact that this is, in fact, a living space. The desk is cluttered with incense and various other items. Regino is not inside the tent, you've seen him pace around the circus grounds meaning to stretch his legs."

Clues:

* **Enchantment Components:** On the nightstand in Regino's tent, there are small vials containing honey and what appears to be snake tongues. An Intelligence (Arcana) check (DC 12) will reveal that several enchantments use these two objects as spell components.
* **Baking Ingredients:** On the table that serves as Regino's desk there seems to be some flour, sugar, cinnamon, cloves, candied fruit, and orange rinds. Marto or another member of the troupe can confirm that Regino is known to prefer spicy food, and does not have much of a sweet tooth at all.

Communal Tent

"It's clear that this tent is here so the troupe can have a place to convene and hang out away from guests. There is a large table with enough chairs for everyone in the troupe and then some, a kitchenette, piles of clean dishes and cutlery, and a large portable oven with its door half open."

Clues:

* **Hot Oven:** The oven seems to still be warm, as if something had been baked not long ago — but now that Baldomar is dead, there should be nobody using the ovens, as the others prefer to get food in town.

Prison

"Eljas' prison sits directly beneath the guard barracks, deep underground. It appears to be of dwarvish make, with once-intricate figures chiseled into the rock that have been slowly eroded by the elements into little more than crude carvings. Milana leads the way as you go down a long stairway that leads to the prison. The air gets progressively more humid as you descend, and the smell of water and rock fills the air. The prison is small, with only five simple cells. All of them are empty, except for one at the very end of the hallway where a guard stands watch."

Clues:

* **Saturnina's Failure - Conversation with Saturnina:** If persuaded to do so (DC 13), Saturnina will use her abilities as a medium to try to contact Baldomar to apologize. She finds herself completely unable to do so; she can't even sense the presence of his spirit at all.

It is, of course, because Baldomar is not dead, but she will blame herself saying that his spirit probably does not want to talk to her.

* **Cake Thief - Conversation with Milana:** There has been a report from one of the farmers living on the outskirts of town, not far from where the circus is located, about someone stealing the pie that the farmer left on the windowsill to cool. Milana has better things to do than to go chasing after pie thieves. Baldomar, despite being in hiding, couldn't resist taking the pie.
* **Suspicious Cake Activity - Conversation with Milana:** Milana saw Regino going into the forest carrying something covered by a cloth, and returning shortly after empty-handed. She thought it was curious, but everything circus people do is curious to her, so she didn't think anything of it. Milana doesn't know it, but Regino was carrying a cake he baked for Baldomar at the wizard's request.

Ending the Adventure

To finish this adventure, the players must:

* Figure out the plot that was put in place to frame Saturnina for murder
* Gather proof of that plot
* Confront the authorities with their findings in time to stop Saturnina's execution

The easiest proof to retrieve is the Cake Remnants on the stage of the main tent, but if the players somehow find Baldomar hiding in the forest, that will very much be proof enough! Baldomar has access to spells like invisibility, so that might prove to be difficult to achieve.

Other proof that the players may gather is the Ring of Reverse Polymorph, the Suspicious Fur, and the Missing Monkey.

What will most likely happen is that after Marto suggests that the players go to the individual tents and then see Saturnina in prison, they will do so and find out about the plot. If they tell Marto about their findings, he will encourage them to go into the main tent and see if there's any enchanted cake left there to keep as proof, while Marto goes to find Milana. The conspirators, who have been watching the party's every move, will be in the main tent waiting for them, and a battle will commence.

COMBAT

* **Conditions:** Dim Light.
* **Map:** Circus Tent.
* **Enemies:** ***Baldomar, Regino, Alodia, and 2 of her monkeys.***

If the players find the cake remnants before this, somehow get guards to accompany them, or circumvent the fight in any other way, let them! The players will feel smart for having solved the mystery, and will feel even better for thwarting your nefarious GM plans, and that's perfectly all right! This is an open-ended adventure, so embrace that. Not every adventure needs to end in a boss fight; sometimes they can end with a mother and son reuniting. These conspirators are smart, so they will not fight to the bitter end — have one or all of them escape and become more powerful, and you'll have a whole new set of recurring villains!

Once sufficient proof is given to the authorities, Saturnina's name is clear and the guards will try to arrest the rest of the circus troupe. It is your choice as a GM to let them do so or to have one or more escape when things go south.

Saturnina and Marto are reunited, and their bond is now stronger than ever. They promise to rebuild the circus, making it even greater than it once was. Consider having Saturnina decide that Marto is ready to make his covenant and become a full-fledged witch as a nice finishing touch to the adventure.

Enemies and Stat Blocks

Here are the stat blocks for the *Murder in Wonderland* adventure, as well as battle tactics to help you run them.

BALDOMAR, the Clumsy Clown

Medium Humanoid (Tiefling, Wizard), Chaotic Neutral

Armor Class 13 (16 with Mage Armor)
Hit Points 36 (8d8)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
7 (-2)	17 (+3)	10 (+0)	17 (+3)	14 (+2)	14 (+2)

Saving Throws Int +6, Wis +5
Skills Arcana +6, Deception +5, Insight +5
Senses passive Perception 12
Languages Common, Infernal
Challenge 6 (2,300 XP) **Proficiency Bonus** +3

Spellcasting. Baldomar is an 8th-level spellcaster. His spellcasting ability is Intelligence (spell save DC 14, +6 to hit with spell attacks). Baldomar has the following wizard spells prepared:

Cantrips (at will): *chill touch, fire bolt, prestidigitation*

- 1st level (4 slots): *mage armor, magic missile, ray of sickness, shield*
- 2nd level (3 slots): *blindness/deafness, invisibility, misty step*
- 3rd level (3 slots): *counterspell, lightning bolt*
- 4th level (2 slots): *phantasmal killer, polymorph*

Actions

Rapier. *Melee Weapon Attack:* +6 to hit, reach 5 ft., one target. Hit: 7 (1d8 + 3) piercing damage.

Battle Tactics

- Baldomar relies on being hard to hit and diverting damage away from him with spells like *counterspell, invisibility, misty step,* and *shield*.
- He sets others up for damage with spells like *blindness/deafness*.
- He specializes in debuffing his enemies to take them out of the fight or make it harder for them to hit with spells like *polymorph, ray of sickness,* and *blindness/deafness*.
- Baldomar is smart, understands magic, and therefore the concept of concentrating on spells, and will make the fight incredibly difficult if left alone. Although his spell list is not particularly geared towards damage, he does have damage spells that he will use after debuffing his targets.
- His rapier is his last resort, but he's not too bad with it, on account of his high dexterity. If he flees, he'll cut the wall of the tent with it to escape.

REGINO, THE ARCANE ACROBAT

Medium Humanoid (Half-Elf), Chaotic Neutral

Armor Class 15 (studded leather)
Hit Points 21 (5d8)
Speed 40 ft., climb speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
8 (-1)	17 (+3)	11 (+0)	15 (+2)	10 (+0)	17 (+3)

Skills Acrobatics +5, Deception +5, Persuasion +5
Senses passive Perception 10
Languages Common, Elvish
Challenge 3 (700 XP) **Proficiency Bonus** +2

Innate Spellcasting. Regino's spellcasting ability is Charisma (DC 13). He can cast the following spells:

- 2/day: *charm person, command*
- 1/day: *suggestion*

Sneak Attack. Regino deals an extra 7 (2d6) damage when he hits a target with a weapon attack and has advantage on the attack roll, or when the target is within 5 feet of an ally of Regino, who isn't incapacitated, and Regino doesn't have disadvantage on the attack roll.

ACTIONS

Rapier. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. Hit: 7 (1d8 + 3) piercing damage.

Dagger. *Melee or Ranged Weapon Attack:* +5 to hit, reach 5 ft. or range 20/60ft., one target. Hit: 5 (1d4 + 3) piercing damage.

BATTLE TACTICS

- Regino's main tactic is to stay out of trouble while putting out as much damage as possible.
- He will climb up the walls of the tent to find a better position from which to throw his daggers.
- He does not have many spells, but he will use them to either make an enemy vulnerable or get himself away from a threat.
- Regino has a lot of movement and will keep moving throughout the fight to avoid getting cornered by his enemies.

ALODIA, THE MISTRESS OF MONKEYS

Medium Humanoid (Half-Orc), True Neutral

Armor Class 15 (studded leather)
Hit Points 32 (5d8 + 10)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	16 (+3)	15 (+2)	10 (+0)	17 (+3)	7 (-2)

Skills Animal Handling +5, Insight +5
Senses passive Perception 13
Languages Common, Orc
Challenge 3 (700 XP) **Proficiency Bonus** +2

Innate Spellcasting. Alodia's spellcasting ability is Wisdom (DC 13). She can cast the following spells:

- 3/day: *cure wounds, ensnaring strike*

ACTIONS

Longbow. *Ranged Weapon Attack:* +5 to hit, range 150/600 ft., one target. Hit: 7 (1d8 + 3) piercing damage.

Longsword. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. Hit: 7 (1d8 + 3) slashing damage, or 8 (1d10 +3) slashing damage if used with two hands.

Whip. *Melee Weapon Attack:* +5 to hit, reach 10 ft., one target. Hit: 5 (1d4 + 3) slashing damage.

Wrangling. Alodia cracks her whip in the direction of a circus monkey within 10 feet of her to command it. On the circus monkey's next turn, it can make two attacks instead of one and gains a 10 feet bonus to its movement.

BATTLE TACTICS

- Alodia will focus on dealing damage.
- Alodia is the only member of the party who can heal. If possible, she'll use her monkey familiar to cast cure wounds on her allies.
- Alodia will use her Wrangling ability to position her monkeys quickly on the battlefield.

CIRCUS MONKEY

Small Beast, Typically Chaotic Evil

Armor Class 14 (studded leather)
Hit Points 9 (2d6 + 2)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	15 (+2)	13 (+1)	5 (-3)	12 (+1)	2 (-4)

Skills Acrobatics +4
Senses passive Perception 11
Languages -
Challenge 1/4 (50 XP) **Proficiency Bonus** +2

Familiar Casting. If the circus monkey is Alodia's familiar, Alodia can cast spells through it. The circus monkey must be within 120 feet of Alodia.

ACTIONS

Bite. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. Hit: 4 (1d4 + 2) piercing damage and 2 (1d4) poison damage.

Fist. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. Hit: 6 (1d8 + 2) bludgeoning damage.

Battle Tactics

- Circus monkeys, like all monkeys, are evil by nature and will cause as much harm as possible. (This might conflict with your world's lore, in which case you might want to reexamine your world's lore.)
- They will obey Alodia's orders and attack her enemies.
- This same stat block can be used both for the normal monkey and Alodia's familiar. In battle, you will need to keep track of which monkey is the familiar in order to know which one can be used to cast spells.

Courtiers & Covens

Introduction

Welcome to the final adventure of the Hexbound Book! *Courtiers and Covens* is a high stakes, witch-themed social adventure for characters around level 10, with opportunities to easily increase or decrease the difficulty to adapt it to your party's needs. The adventure takes place at a masked ball called the Witch Waltz, where the next High Witch, the leader of the High Coven of the city of Zarza, will be elected. The players will have to use their social graces, insight, and even espionage if they want to influence who the next ruler of the High Coven will be. Will they do so through clever manipulation, passionate appeals to emotion, or underhanded blackmailing? That's for them to decide!

This adventure has been designed to provide your players with a roleplay-heavy experience, and features its own unique ***Waltz Rules***. These rules are designed to turn a social encounter into a complex, tactical experience, where players will have to plan and strategize just as much as they would in a combat encounter. These rules are straightforward and versatile — try using them to run your own homebrewed social encounters in other balls and masquerades. Despite this being a very social adventure, it isn't an adventure where only characters strong in charisma can thrive. There are many opportunities to perceive, investigate, and sneak around. Courtiers and Covens may be played as a standalone adventure or as part of an ongoing campaign.

The Specifics

* This is a level 10 adventure designed for a group of 4 players.
* This adventure clocks out at around 2 to 3 sessions of 3 to 4 hours to complete.
* The DCs for skill checks in this adventure are pretty high. This is because this has been designed as a level 10 adventure. If you wish to run this for lower-level characters, you can do so very easily by lowering the DCs, though take into account that combat will be harder to adjust for lower-level characters.
* This adventure can be a stand-alone affair or can be used in an ongoing campaign with minimal tweaking.
* There is only one battle planned in this adventure, and it's not guaranteed to occur, but if this battle is going too smoothly, or too hard, for your party, we recommend adjusting the enemies' HP accordingly.
* We encourage you to change the details of this adventure to fit into your campaign. What should or shouldn't change is up to you as a GM.
* The length of this adventure can be greatly extended, even becoming a full arc. If you want to extend it, consider having your players find information on the different members of the coven before the ball; finding ways to sneak or be invited into the members' houses.

Content Warnings

Reading these content warnings will spoil twists and parts of the adventure. If you are a player, you might want to reconsider reading this section and instead ask your GM or a trusted friend to read these and see if there is something you would rather not come up at the table. We strongly encourage you to play with all necessary precautions and safety tools needed for a smooth and pleasant experience.

* **Blackmail:** The players have the option to blackmail characters into dropping out of the race.
* **Parental Abuse:** One of the NPCs in the adventure is keeping their child locked in a house away from the outside world. This is portrayed as abuse and is not seen as excusable. The players can use this as blackmail against this character to ensure they are not elected as the next High Witch.

Where to Start

You can easily change the length of this adventure, turning it into a 5-to-6-session arc. If you wish to do so, make it so that the players need to find the basic information on the different members of the coven themselves, before the ball. The players can do this as a heist, or as social encounters with the different members of the coven. On the other hand, if you wish for this adventure to be shorter, Pío can give a basic overview of the different members of the coven to the players before the ball.

If you are running this adventure as part of your long-running campaign, here are several hooks for you to connect this one-shot to your existing story:

Hooks

* **Your Reputation Precedes You:** Witches like to keep each other abreast of what is happening in the world. After helping (and defeating) so many witches in previous adventures, you receive a letter signed by someone named Pío Galíndez, inviting you to join him for the upcoming coven ball. If you haven't run any other adventures from this book, and therefore haven't helped or defeated other witches, you can use another adventure your players have completed that had some high-profile people involved as the reason why the coven has heard of the party.
* **A Witch in Our Midst:** If one of the players is a witch, they should be quite accomplished by level 10. That specific player receives a letter from Pío, who has heard of their deeds and invites them to the ball.
* **Keep an Eye on Those Witches:** If the players have ties to nobility or government in the city that you plan to run this adventure in, have them procure invitations for the players in order to have eyes and ears on what happens at the High Coven. Pío will be the one to deliver the invitations, and he'll inform them of the plan from there.

Running the Adventure

This adventure includes a set of rules called ***Waltz Rules***, detailed in the section of the same name. These rules make the adventure easier to run, as they divide the adventure into very clear sections called Waltzes. It is essential that you share the Waltz Rules with your players so they know what they can and can't do during a Waltz.

The players' goal is to choose which member of the coven they want as the new High Witch, and then put them in power. Pío will offer his opinion, but the players are free to decide otherwise. In order for their pick to become High Witch, they

must convince the other voting members of the coven to vote for that pick. The players can also seek out blackmail material on the other candidates, which will make them drop out. Use Pío to explain the players' options to them. The fun — and the challenge — of this adventure is to learn about the different people in the coven and figure out how to persuade them.

This adventure is located in the city of Zarza, where the high coven plays an integral role in politics and affects the way the city is run. You are welcome to adapt this adventure to place it in any city in your setting.

In order to help you run this game smoothly, this adventure is organized into six main sections:

The Waltz Rules: The rules that will be used during the ball to determine whether the players accomplish their goal or not.

The High Coven: What the High Coven is and how it works.

The Characters: All the relevant information on each important NPC, including descriptions, mannerisms, and goals.

The Ball: An outline of the adventure itself, as well as tips on what Pío can say to help the players figure out how they want to proceed with the task at hand.

Ending the Adventure: Several possible endings, and some ideas as to how the players' choice will affect the world.

Enemies and Stat Blocks: Every NPC's basic stats, so that you can make skill checks (Insight, Persuasion, etc.) for each of them with ease. Here you can also find a map of the coven building in which the ball takes place, and the locations of the blackmail material.

Because of its open-ended nature, not much of the ball is written out for the GM to read. Your job as GM is to present the Waltz Rules and the different characters involved in the High Coven's politics, and let the players guide the adventure from there.

The open nature of this type of adventure makes it so that no two groups will play it the same way. Embrace that and let the players forge their own path through the adventure, rather than forcing them into one single way to play it.

The Waltz Rules

This is the set of rules you will be using to run the ball in this adventure. They have been designed to apply the same level of detail and strategy as traditional combat encounters, but in a high-stakes social event. The players' ultimate goal is to convince as many witches as possible to vote for the coven member the players want to become High Witch. We recommend that you explain these rules in detail to your players at the start of the ball. Don't get too specific, though — you do not need to tell them the exact DCs, or what mechanical advantages they gain if they do certain things. Instead, you can let them know which actions are more or less challenging. For instance, you do not need to explain the particular mechanical advantages of ***Impressing*** a coven member, but you can say that it will help convince them.

The ball has four Waltzes. Each Waltz lasts around 5 to 10 minutes. During these Waltzes, each player can take ***one of four actions***:

LISTEN: The player observes and listens to a conversation that one member of the coven is having. During these conversations, they gain insight into who the member is, what they believe, and who they favor. This will prove to be very useful information for the players to later talk to and successfully convince that coven member. The amount of information they receive depends on their Wisdom (Perception) roll:

- **12 or above:** They learn some basic insight into the personality of the coven member.
  - *Example:* "I must say, as the guildmaster of the Crafters' Guild, I'm thoroughly impressed by the craftsmanship on display in the dance hall. The flying buttresses are to die for." The player now knows the coven member's occupation and basic interests.
- **15 or above:** They learn their personal likes and dislikes.
  - *Example:* "I see that Lady Petra is as impolite as always. We are at a most sacred ball, is it really too much to expect some decorum and manners?" The player now knows a specific dislike of the person they were listening in on, which they can use to tailor the way they talk to them.
- **17 or above:** They learn who they plan on voting for and why.
  - *Example:* "I don't know about you, but my vote goes to Babila. I do not care about art in the slightest, but art brings business into Zarza, and I do care about business." The player now knows how the coven member currently plans to vote, and why. They can use this information to appeal to their specific concerns regarding the vote.
- **20 or above:** They learn about their personal biases regarding people.
  - *Example:* "I must confess, I have very little interest in hearing who some rube with a blunt sword or some god-fearing pious dolt thinks should be our next High Witch. A practitioner of the arcane arts will simply have better insight." The player now knows which members of the players' party this coven member might be more likely to listen to.

These DCs are meant to be a guide; you are welcome to tweak them if you feel they are too high or too low for your party's particular make-up. The information that a player may find if they choose to ***Listen*** is found in the ***Characters*** section of this adventure.

IMPRESS: The player performs an action to impress one particular person at the ball. These can be anything from a staged battle, a particularly impressive spell, an obscure ritual, a divine miracle, a beautiful song, or an enchanting dance, to name some examples. When attempting to impress, what skill check the player rolls depends on what they are trying to do. If a player is attempting to impress a coven member with a dazzling spell, for example, they will roll an Intelligence (Arcana) check; if they want to mesmerize the coven member with their violin, they will roll a Charisma (Performance) check. It's your job as the GM to determine what check to call for, depending on the particular action the player has taken.

The DC will also vary — it depends on whether the coven member would be particularly impressed by the action the player took.

- If the coven member would not be impressed at all by the action taken, regardless of how technically proficient the character is, ***the player simply doesn't roll; the coven member is unimpressed.*** For example, a coven member who does not care about spellcasting and only values martial prowess will just not be impressed by a feat of magic, regardless of how complicated or showy the spell is.
- If the coven member does not particularly care for the action being performed, but doesn't actively dislike it, ***the DC is 20.*** For example, a coven member who is not particularly musically inclined could be impressed by a beautiful song, but only if the performance is extremely impressive.

* If the coven member likes the action being performed, ***the DC is 16.*** For example, a coven member who cares about finances will be particularly receptive to a player recounting their successful business ventures.

Details on the individual likes and dislikes of all the voting coven members can be found in the ***Characters*** section.

DANCE: The player invites one of the members of the coven to dance with them. A ***Dance*** is the only time that players may convince one of the coven members to vote for the candidate they want. While dancing, the player and the coven member can talk at length without fear of eavesdroppers. Dancing is when decisions are truly made during a ball.

If the player wishes to confront a candidate for High Witch with the blackmail material they have gathered through snooping, no checks are required during the dance. The candidate will immediately drop out of the race for High Witch when confronted with the blackmail.

If a player chooses to dance with a coven member to try to convince them to vote for a particular candidate, they must first make a Charisma (Performance) check to see whether they are able to follow along with the dance. ***The DC for this check is 15.*** The player will have advantage on the final Persuasion check on a success, and disadvantage on a failure.

The player then pleads their case to the coven member. As GM, you must judge how they plead their case. Do they use the likes and dislikes they might have learned from listening in on the coven member? Is the character the appropriate person to talk to this particular coven member? Are they making a convincing argument that takes into account what this coven member cares about? Listen carefully to your player to determine the DC of the final Persuasion check.

* If you feel like the player is absolutely not taking the right tactic to persuade the coven member, the player does not roll: they have failed at convincing the coven member during this Waltz. They may try again at a later Waltz.
* If you feel like the player has made minimal use of the information they know and has made a mediocre case to convince this coven member, ***the DC for the Charisma (Persuasion) check is 25***.
* If you feel like the player has made adequate use of the information they know and has made a fair case to convince this coven member, ***the DC for the Charisma (Persuasion) check is 20.***
* If you feel like the player has made very good use of the information they know and have made a compelling case to convince this coven member, ***the DC for the Charisma (Persuasion) check is 16.***

If any player has successfully Impressed that particular coven member, ***subtract 3 from the DC for the Persuasion check.***

SNOOP: The player may decide to snoop around the different rooms of the coven tower to find information and blackmail material on the different candidates for High Witch. In order to do this, you can use the map provided in the ***Ending the Adventure*** section. The player will need to pass ***a DC 18 Dexterity (Stealth) check*** to leave the ball unseen. On a failure, the player is politely reminded that they need to stay in the ballroom for the entirety of the ball, and they cannot take any other actions during that Waltz. On a success, they can visit one of the rooms of the candidates.

A player ***Snooping*** gets three Intelligence (Investigation) checks per Waltz. They cannot investigate a whole room, but specific parts (for example, they can investigate a desk or an

armoire, not the room in its entirety). Describe the room the player enters and show them the map of the coven tower so they know which objects they can investigate. If they investigate a place where blackmail material on one of the candidates can be found, the DC depends on the specific candidate:

- **Babila's Room:** The mirror on Babila's vanity can slide to reveal a hidden compartment, in which a ledger is contained, detailing transactions with the remote villages up north. ***The DC for the Intelligence (Investigation) check is 18.***
- **Feroz's Room:** A drawer in Feroz's desk has a fake bottom where falsified budgetary documentation is hidden. ***The DC for the Intelligence (Investigation) check is 16.***
- **Cruz's Room:** Fastened to the back of a picture of Cruz hung on the wall is a small pile of letters wrapped in twine. They are letters from their son, begging Cruz to let him leave the house. ***The DC for the Intelligence (Investigation) check is 14.***

Detailed descriptions of the blackmail material can be found in the ***Characters*** section. The player can choose to make more than three Intelligence (Investigation) checks, but they will miss the subsequent Waltz, and their absence will be noted and not appreciated. The DC of all Charisma (Persuasion) checks to convince any coven member to vote for a candidate will be increased by one, so make it clear to the player that staying for longer than one Waltz will have consequences.

After each Waltz is an intermission. During that time, the players may reconvene and discuss what they have learned, what they have accomplished, and what they want to do for the next Waltz. Do not let the players talk endlessly during the intermission, to keep the tension and momentum high.

The High Coven

Here you will find all that you need to know about what the High Coven is and how it functions. This section is here so that you are able to answer every question from those inquisitive players who like to roll a lot of History checks.

The High Coven of Zarza is a centuries-old institution, dating back to the creation of the city. Witches have always played an important role in every aspect of the city's governance, from politics, to economics, and, of course, arcane studies. The High Coven is the major political power in the city, as they get a say in everything concerning the city's rule. Whoever rules the High Coven has great influence over the city's future.

All members of the coven are allowed to wear the coven hat. The basic coven hat is wide-brimmed and tall, ending in a sharp point. Each member of the coven tends to customize their hat differently; shortening or lengthening the size of the hat, choosing a specific color, or adding decorations, while keeping the general silhouette intact.

Only witches can be part of the coven — and not just any witch, but only the most well-versed of witches can dream of being one of the chairs of the coven. Members of the High Coven are up for reelection every twenty years, and a new High Witch is decided every five years. There is no limit to how many times one can be High Witch, which is how Babila is still up for her incumbent position after two terms.

Only members of the coven may vote for a High Witch, and only members of the coven can become a High Witch. Those who put their name up for election cannot vote for who will take the position.

Every five years, a grand masked ball called the Witch Waltz is held, in which members of the coven regroup, converse, and finally vote on the

next High Witch. While the witches of the High Coven decide, festivities take place in the streets of Zarza, where everyone wears different masks and plays tricks and pranks on each other. When the witches of the coven have agreed on a winner, mysterious white blotches appear in the fur of all black cats across Zarza. The stains spell out the name of the next High Witch. Almost all cats lose their stains a couple of days after the announcement, but some don't, and become prized memorabilia among High Coven enthusiasts.

The Characters

Here you will find all the information you'll need on the important NPCs in this adventure.

High Witch Hopefuls

These are the three people who have decided to run for High Witch. The party has been asked by Pío to help make Cruz (an advocate for Commerce and Personal Freedoms) the next High Witch. They can, however, choose to make Babila (Culture and the Arts), Feroz (War and Martial Prowess), or even Pío himself (Philanthropy and Equality), if they manage to convince him, the next High Witch. They can also blackmail any of the three candidates to make them drop out of the race.

Babila Nazarra, The Patron

Basic Information: Elven woman, she/her, in her third century, Sorcerer Witch; patron for the arts and socialite.

Appearance: 6'5" in heels, with a lithe, elongated frame obscured by yards of draping fabric. It seems as though every single choice made when dressing her has been thought out to showcase its maker's artistry, as if she is a living museum. Her jet-black hair is hidden under a hennin made out of two coven hats, giving her a horned look. She wears a beautiful blue robe with enormous panniers at her hips. Silk roses are sewn into the gown, and a druidcraft charm produces rose petals that flutter around her whenever she moves. Her flawless makeup expertly straddles the line between overdone and merely dramatic. At the ball, she wears a golden ermine mask that covers everything but her mouth and chin.

Mannerisms: Her mannerisms are perfectly measured at all times, neither too dramatic nor too plain. She is the living picture of a socialite. She knows when to casually touch the shoulder or arm of whoever she's talking to, when to laugh, when to smile, and when to feign shock for comedic effect. She has an air of belonging, as if she could mingle with laborers and sailors as

easily as she fits with nobles and aristocrats. She likes to hide her laugh behind an intricate fan.

Tone: Charismatic to a somewhat terrifying degree. Her laugh is lively and enchanting; it sounds perfectly natural, but after a while it starts to sound always the same, as if practiced.

History: Babila was said to be perfect from the moment she was born. Her parents doted on her and she loved them in return. She was never a fantastic student, but she showed a natural inclination towards magic on account of being the latest in an impossibly long line of witches, the Nazarra House. Under the watchful eyes of her ancestors, her sorcery grew strong, and so did her witchcraft. Before long, Babila was in every salon, in every meeting, at every party. Her skill with witchcraft was impressive, but it was her connections and her social power that landed her a place in the coven. She has led the High Coven for two terms in a row, and under her rule Zarza has become an incredible hub for the arts and culture, exporting plays, paintings, sculptures, novels, and more across the known world.

Goals: Babila wants to see Zarza become the cultural capital of not just the country, but the world. She believes that the one who controls culture controls how and what people think — and she's right. She wishes to continue the mission that she's been working towards during her last two terms.

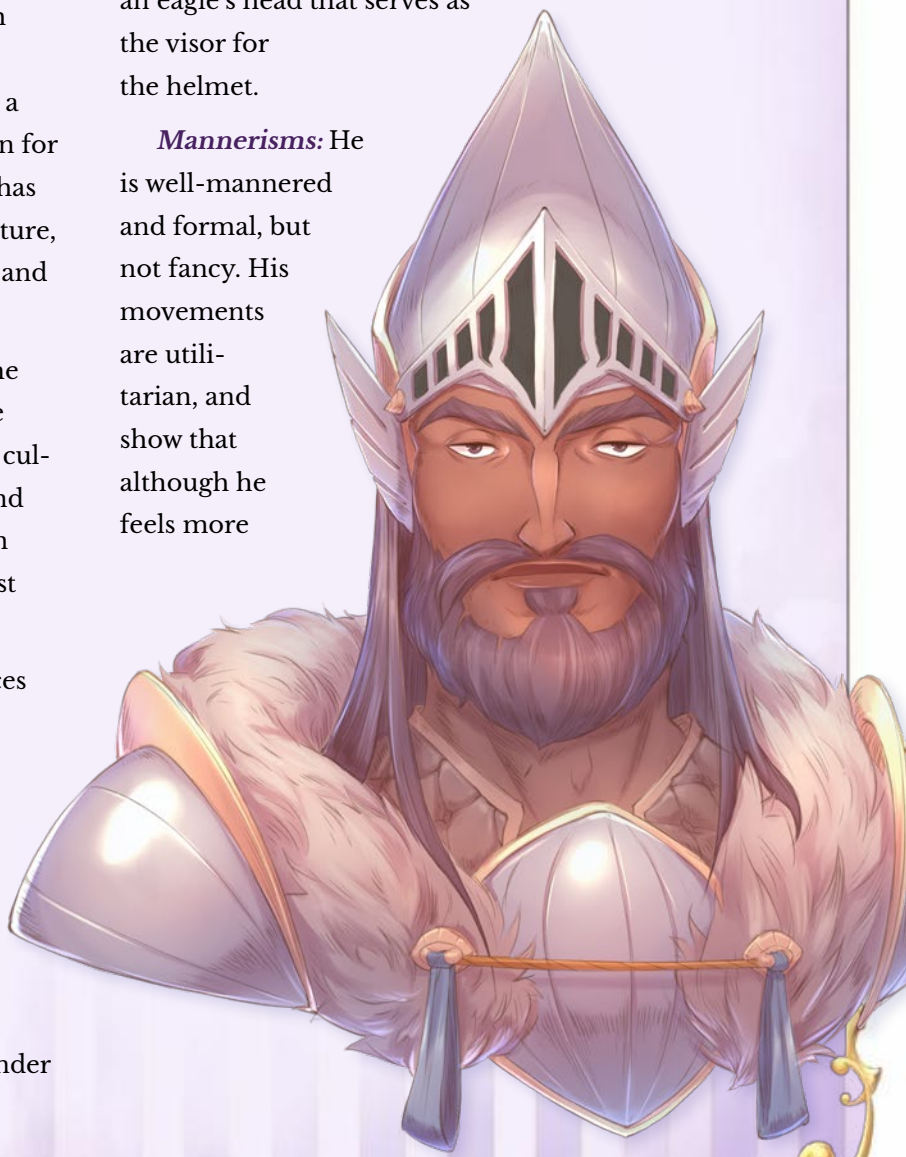
Blackmail: Babila has been buying art pieces from remote mountain villages in the north for coppers, and selling them as "found art" and "traditional Zarzan artifacts" for hundreds of platinum. Such scandal will outrage artists, the very people who Babila depends on the most. It could very well incite a boycott against Babila and do away with all the goodwill towards the Zarzan art trade, which will severely hinder Babila's plans, if not completely destroy them... and her.

Feroz Beliar, The Commander

Basic Information: Human, he/him, in his 60s, Paladin Witch; Commander of the Zarzan guard.

Appearance: 5'8", with an athletic frame of muscles built for combat rather than for showy bulk. He has dark skin with a yellow undertone, long jet-black hair, and an impressive beard and moustache. He wears beautiful, intricate ceremonial armor. There are medals showcasing his accomplishments affixed to the chest piece. As his coven hat, he wears a pointed metal helmet. During the ball, he wears a mask in the shape of an eagle's head that serves as the visor for the helmet.

Mannerisms: He is well-mannered and formal, but not fancy. His movements are utilitarian, and show that although he feels more



comfortable among other soldiers, he has attended enough events like this to know how to behave.

Tone: Severe and formal, but never rude. Although initially cold and a bit distant, he warms up to those that have seen battle.

History: It was decided that Feroz would become a knight before he was born, and he did not disappoint. He took to the sword like he was born with one in his hand, and rose through ranks unchallenged thanks to a resolve and discipline of steel. Before he knew it, he was serving as the right hand to the commander of the City Guard, and when they retired nobody even questioned who would assume their place. Zarza is a safe city to live and do business in, thanks in part to Feroz's efforts and competence.

Goals: Feroz wants Zarza to be safe. The city has many enemies, from religious zealots who do not believe that witches should lead such a powerful city, to other practitioners of magic who want to uncover the secrets of witchcraft without having to do the work. He feels that the city has stood idle for too long, and that it's time to assert its dominance over those who wish it harm.

Blackmail: Feroz has been forging documents to change the city's budget. He's been taking part of what is allocated to health care and public goods for the city guard. If this is found out, Feroz could very well lose his position as captain, and would never again be able to work for the city of Zarza, or any other city, in his life.

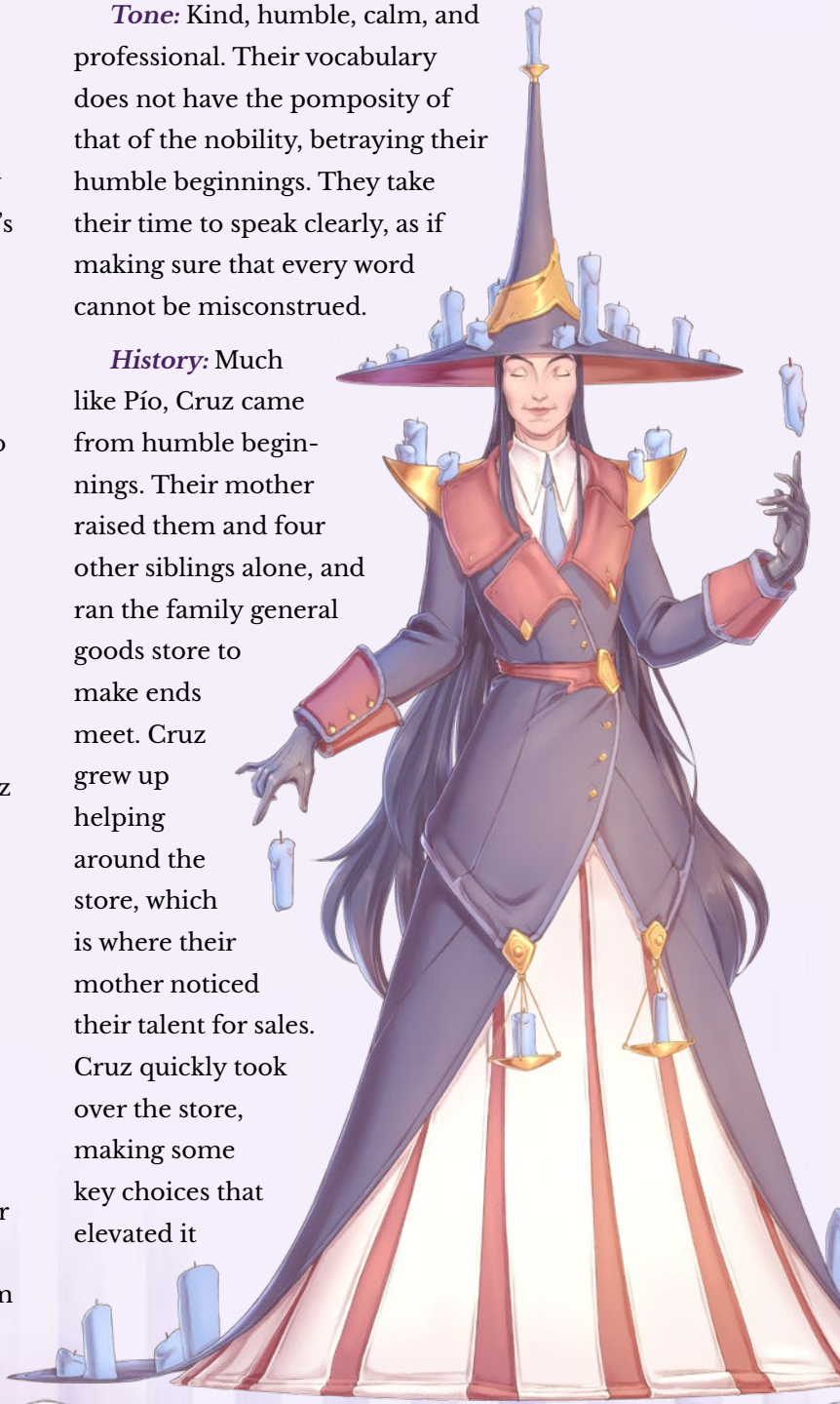
Cruz Costel, The Merchant

Basic Information: Human, they/them, in their 40s, Wizard Witch; wealthy merchant specializing in magical candles.

Appearance: 5'10", with light skin and raven black hair that cascades down to the backs of their calves. They wear a beautifully crafted blue robe with red accents. Their coven hat has a wider brim than normal, and is decorated with many candles that burn with flames that produce no heat. At the ball, they wear a golden ram mask that covers their entire face except for their mouth and chin.

Mannerisms: Reserved and measured; they don't talk with their hands, keeping them folded in front of their chest or loose at their hips. Their movements are slow and give them an air of calmness.

Tone: Kind, humble, calm, and professional. Their vocabulary does not have the pomposity of that of the nobility, betraying their humble beginnings. They take their time to speak clearly, as if making sure that every word cannot be misconstrued.



History: Much like Pío, Cruz came from humble beginnings. Their mother raised them and four other siblings alone, and ran the family general goods store to make ends meet. Cruz grew up helping around the store, which is where their mother noticed their talent for sales. Cruz quickly took over the store, making some key choices that elevated it

from an unnoticeable — and failing — business to a staple of the neighborhood. From there, it was a constant upwards trajectory towards bigger and bigger commercial ventures. Cruz took up adventuring as a way to make new contacts and learn new trade routes, and they came back to Zarza as an extremely accomplished witch. Using their new arcane talents, they created a completely new item, and in turn created a demand for it: magical candles. Their business boomed in Zarza and beyond, and it wasn't long before they found themselves seated at the High Coven.

Goals: Cruz believes in personal freedom above everything else. They believe that every person in the city of Zarza should be able to carve their own fate, although they do not necessarily believe that people should be offered help to do so. They believe it's everyone's duty to find a way to climb up the social ladder, just like they did.

Blackmail: Cruz has a young son who they keep locked up in an estate at the very outskirts of the city. He was a product of an affair between Cruz and a noble from a neighboring city, and if it's found out that he exists — let alone that he's been kept imprisoned — Cruz's avowed platform of personal freedoms would crumble to the ground, and their business with it.

Members of the High Coven

These are the people who will vote for the next High Witch.

Pío Galíndez, The Contact

Basic Information: Half-orc, he/him, 32, Wizard Witch; newest member of the High Coven.

Appearance: 6'10", with a bulky, plump figure, a thick and well-trimmed beard, a messy mop of short brown hair, and deep, soulful hazel eyes hiding behind thick gold-rimmed glasses. His ball attire is simple, consisting of a dark suit and ulster coat. A connoisseur of tailoring will easily discern that his attire is not nearly as lavish or glamorous as those of the other attendees. His coven hat is extremely simple, with only a leather band for decoration. At the ball, he wears a brass bear mask that covers his face from his brow to his nose, leaving his mouth and eyes exposed.

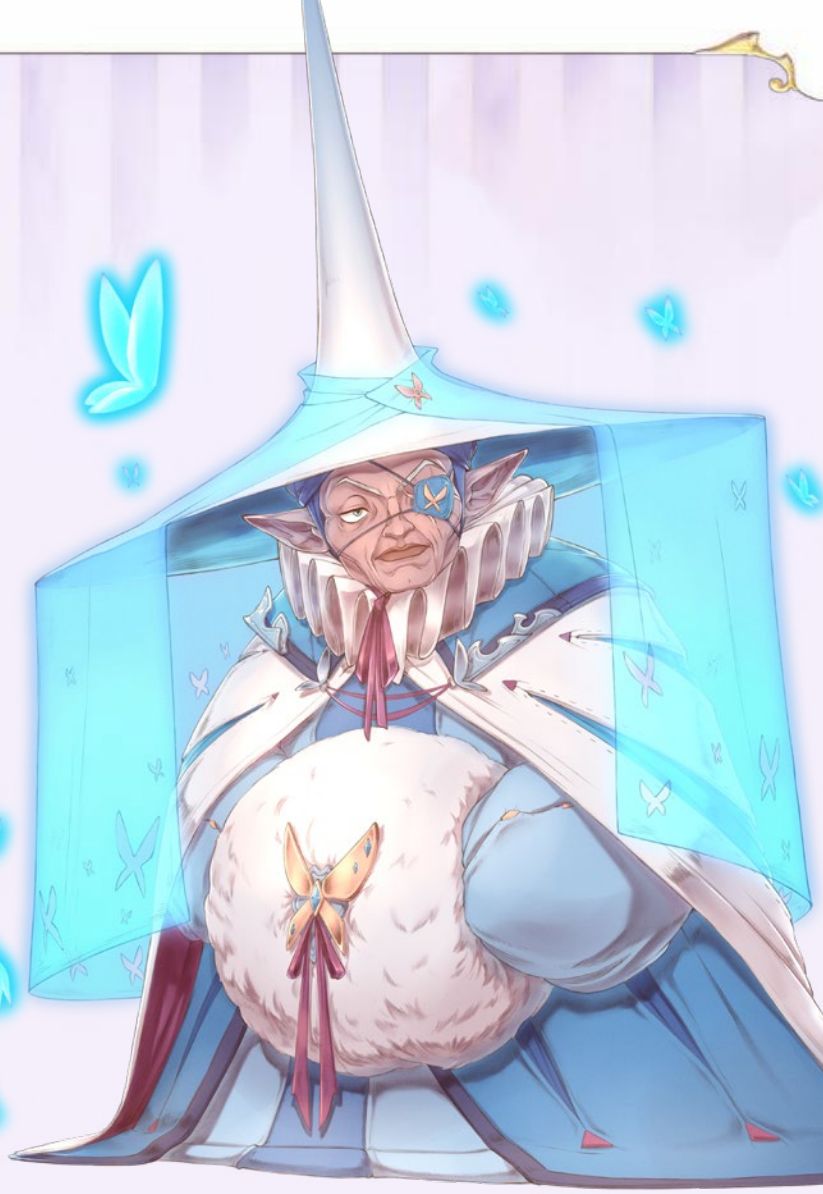
Mannerisms: His mannerisms betray his upbringing, as they remain simple and lack the pomposity of a noble or a rich heir. The more he's overcome by emotion, the more he talks with his hands. His movements betray a lack of self-confidence that comes from being a person of lower birth surrounded by aristocrats.

Tone: Kind, well-read, and intelligent. He's smart, but not pretentious, and will speak from the heart and use his emotions to help make his point.

History: Pío came from a family of modest means that fervently believed in his arcane talents. The family did everything in their power to get Pío through schooling, and he applied to every possible scholarship and grant to keep himself in the academy. At one point, when Pío had to pay for a selection exam, his whole neighborhood pitched in to help pay the exam fee. When Pío

reached his current position in the High Coven, the entire neighborhood partied for days. They see him as an example of what hard work and dedication can bring, though he understands that it's not just hard work that got him where he is now, but also the help of those around him — and pure dumb luck, as the system is made for people like him to fail.

Goals: Despite his horrible self doubt, Pío would love to become High Witch one day, and he would make arcane tutelage and schooling accessible to the common people, and make it possible for people of all backgrounds to rise to power. However, he believes he's not yet ready to apply for the position of High Witch — and as things stand right now, he's right. He's seen as very new to the coven, and some members have a hard time seeing past his humble beginnings. For now, he's settling for trying to raise Cruz up to be the next High Witch, as he believes that they will be better for the common people than the other two candidates. He plans on voting for Cruz for the next High Witch at the start of the adventure.



Olalla Serazar, The Teacher

Basic Information: Gnome, she/her, in her early 200s, Wizard Witch; Dean of the Arcane School for Girls.

Appearance: 3'5", with tan skin wrinkled by time and one piercing blue eye, the other hidden under an eyepatch with the mark of a butterfly. She stands hunched over, but somehow manages to feel imposing despite it. Her coven hat has a very wide brim and a thin veil that almost entirely covers her. The veil has several holes in the shape of butterflies, and these pieces of her veil float around her like real ones.

Mannerisms: She's in perfect control of herself. When she speaks with someone, she never breaks eye contact, which some find unnerving.

Tone: Too old for floritures and long, drawn-out sentences, she speaks severely and assertively, as if she is always giving a lecture.

History: Olalla became the dean of the Arcane School for Girls when she was just in her first century of life. She had been a student there before, making history as one of the brightest pupils in the renowned teaching coven. Her areas of study related to familiars and other summons. She's famous among students for her butterflies, pieces of cloth that she detaches from her veil and animates. It's said that she can see anything her butterflies see, through the eye covered by her eyepatch.

Goals: Olalla wants the Arcane School for Girls to flourish, and she believes that a High Witch who cares about academics, literacy, and the study of the arcane will be the best choice for the next High Witch. She plans on voting for Babila at the start of the adventure.

Likes:

* Olalla cares strongly for manners and doesn't tolerate rudeness.
* She has a bias toward practitioners of magic, and is more likely to listen to them. She prefers those who have studied magic, like wizards or bards, rather than those who have had their magic gifted to them, like clerics or warlocks.
* She likes accomplished people who show competence in their fields of study.
* She has a soft spot for bugs, spiders, and other invertebrates. She finds them particularly cute.

Dislikes:

* She detests showboating, and can't stand those who care more about showcasing their abilities than letting their achievements speak for themselves.
* She judges anyone who has not received higher education to be less intelligent than her.
* She feels very uncomfortable if someone significantly taller than her asks her to dance.

Petra Aravera, The Mercenary

Basic Information: Tiefling, she/her, in her early 30s, Fighter Witch; Leader of the Adventuring Guild.

Appearance: 5'10", with grey skin scarred in battle, dark grey horns with iron studs and bands, and jet-black hair gathered in a long braid that falls to her hips. Her coven hat is tied to her neck with a black ribbon, and she wears it off her head.

Mannerisms: She always sports a half-cocked smile, revealing sharp fangs. She seems vaguely amused by everything.

Tone: She seems to always speak a bit louder than the situation calls for. She speaks informally, even during the Witch Waltz.

History: Petra is the leader of the Adventuring Guild, a recently established institution that aims to bring all adventuring quests under the same banner. Born to a low-income Zarzan family, she became an adventurer at a very young age, chasing freedom and fortune. She's now a veteran adventurer, and after marrying one of her adventuring partners she came back to the city and founded the guild. The guild grew quickly, and she found her way into the High Coven after helping defend the city from an attack.

Goals: Petra wants her guild to prosper, to make as much money as she can from it, and to enjoy a pleasant existence as a retired adventurer. She plans on voting for Feroz, as the City Guard has used the adventurers of the Adventuring Guild many times, paying handsomely for their services.

Likes:

* She likes down-to-earth people who don't particularly care for manners.
* She likes making money, and appreciates someone who thinks about the monetary value of any transaction. She does not particularly care about charity or "the right thing to do".
* She has a bias toward adventurers, particularly well-traveled people with stories to share. One of her favorite pastimes is swapping adventuring stories with other veterans.
* She likes brash, impulsive people and displays of strength.

Dislikes:

* She does not particularly care for nobles, believing them to be soft and mostly useless outside of their money.
* She judges anyone who has not seen battle or gone through strife in their life to be coddled and therefore unfit to make important decisions.
* She heavily dislikes a stickler for manners, and hates being corrected on how she should behave.

Sabas Gacca, The Crafter

Basic Information: Half-elf, he/him, late 50s, Wizard Witch; Guildmaster of the Guild of Magical Crafters.

Appearance: 5'9", with light skin and long blond hair with grey streaks, a bony frame and an angular face, and tired eyes peeking under heavy eyelids. His coven hat has no brim and extends higher than most.

Mannerisms: Not very expressive at all, his hands tend to hang limply at his sides. He has a tendency to not look at whoever he's speaking to.

Tone: His voice is in a constant monotone, rarely showing true emotion. He sighs heavily in the middle of his sentences, as if it was hard for him to get through them.

History: Sabas was chosen as the next guildmaster of the Guild of Magical Crafters to no fanfare at all. The guild specializes in selling magical items for the use of the general public. His leadership has been, as everyone expected, boringly competent. Under him the guild stayed exactly as it was before him: no huge wins or losses, no scandals, just a placid, dull routine.

Goals: Sabas enjoys peace and quiet above everything else. Grand changes could be bad for business, which is the reason why he's voting for Babila again. He is, however, a businessman, and wants his guild to profit as well.

Likes:

* He likes people who speak plainly and get to the point.
* He's a very logical person, and likes arguments that stem from factual evidence; he does not respond well to emotional appeals.
* He enjoys taking advantage of a business opportunity, but only when it feels safe. He's not a gambler in the slightest.
* Despite his joyless demeanor, he enjoys a bit of playful flirting, as he seldom gets any compliments in his line of work.

Dislikes:

* Emotional people, and those who put what they feel first.
* He judges anyone who leads what he would consider an "unconventional" lifestyle: anyone without job security, a plan for the future, or no particular career plan.

The Ball

Here you will find the general outline for the ball, as well as some tips that can help you while running this adventure.

Before the start of the ball, Pío will give the players a general idea of who the three candidates for High Witch are, as well as the members of the coven who will be voting for High Witch. If you've decided to have your players find this information out for themselves before the ball, this will be a simple reminder. If you have decided to run this as a standalone adventure, this will be the first time they hear about these people, so make sure to convey the information clearly and succinctly. This is also when you convey to the players the basic Waltz Rules: what the four actions they can take are and what each action does. It's also a good

idea to show players the High Witch Ball map, the only map in this adventure, to give them a visual of the space as well as the different rooms they may want to sneak into. You'll find this map at the end of this adventure.

If you want to give your players the option to erect Pío as the next High Witch, this is the moment to plant that seed into their minds. Have Pío wistfully think about what he would do if he one day becomes High Witch, or talk about the changes he would make. If the players then inquire why he's not running, have him get flustered, replying that he couldn't possibly become High Witch so soon after entering the coven, nobody would vote for him. This is enough of a seed for attentive players.

The ball will start, and will be composed of four Waltzes, with three intermissions between them. This is the meat of the adventure and the part that will take the longest. Refer to the ***Waltz Rules*** to run this section.

At the end of the ball, those who wish to become High Witch of the coven will step forward. If the players have convinced Pío — or another NPC — to run, they will join Babila, Feroz, and Cruz. If the players have managed to blackmail one of the candidates into dropping out of the race, that candidate will not step forward, giving up on becoming High Witch.

The other members of the coven will then vote. If their minds have not changed as to who to vote for, Babila will win by default, as both Olalla and Sabas plan to vote for Babila.

In the event of a tie, Olalla, as the oldest member of the coven, will decide who wins the vote.

Once the new High Witch has been decided, the ball ends. Take a look at the ***Ending the Adventure*** section to see the different endings that can arise depending on the choices made during the ball.

Pío is there for you to help guide your players along the adventure. You can use Pío to seed ideas for your players to pick up on, give basic information on members of the coven, point them in the right direction if they're lost, and generally ensure that the adventure goes as smoothly as it can go. If your players are not using the ***Listen*** action during the ball to gather information, you can have Pío mention how knowing more about the different members of the coven might help; if they are not using the ***Snoop*** action, Pío might mention that all the candidates have skeletons in their closet, but he's not good enough at sneaking to find out more. Use Pío to help your players without having to break immersion or hold their hands.

Pío could also become the fourth candidate for High Witch, if the players manage to convince him to run, and the other members of the coven to vote for him. If this is an idea that you think your players may like, have Pío talk about how he hopes to become High Witch himself one day, but he's too scared to bring it up.

Ending the Adventure

Courtiers and Covens is an extremely open-ended adventure, and as such the endings will vary drastically depending on your players' choices.

If they are successful, the players will decide who becomes the next High Witch of Zarza. As outlined in the ***Character*** section, whoever becomes the High Witch will greatly influence the future of the city, so if you run this adventure as part of a long-running campaign, try to show changes in the city to give your players the feeling that their decisions matter and affect the world around them.

As you can see, this adventure does not have combat planned for it, but this doesn't mean it cannot happen. If your players have used blackmail to make one or more candidates drop out of the running to become High Witch, or if the players have not supported Cruz as they were told to when starting the adventure, and you as a GM feel that your players would prefer a climactic battle as the end to the adventure, you can give them that battle. We have provided a very complex stat block for Cruz Costel, including Legendary Actions. If you want, you can have one or more of the High Witch candidates attack the party after the ball in a low-lit street. If the players blackmail any of the members of the coven, they may see the party as a threat, and decide it's best to kill them now rather than risk the party spilling their secrets. Please take into account that having your party fight even two members of the coven, let alone all three, will pose a deadly threat to your party, so tread carefully. Cruz alone is already CR 10. However, even with teleportation and ways to replenish their HP, Cruz is a spell caster with low hit points. You might want to add additional creatures to the fight if you believe your party will make quick work of them alone.

Combat, however, is not necessary for every adventure. Feel free to simply conclude the adventure after the ball. You know your group better than anyone else. If your group would not be satisfied with a purely roleplaying experience, use the battle as an end to the adventure.

Enemies and Stat Blocks

Here are the stat blocks for the *Courtiers and Covens* adventure, as well as battle tactics to help you run them. We have also included abridged stat blocks with only the relevant skills for other members of the coven, so you can roll for them easily during the ball should you need to.

CRUZ COSTEL, Witch of the Candles

Medium Humanoid (Human, Wizard), True Neutral

Armor Class 13 (16 with Mage Armor)
Hit Points 66 (12d8+12)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
7 (-2)	16 (+3)	12 (+1)	20 (+5)	16 (+3)	18 (+4)

Saving Throws Int +9, Cha +8
Skills Arcana +9, Deception +8, Insight +7, Persuasion +8
Senses passive Perception 13
Languages Common, Dwarvish, Elvish
Challenge 10 (5,900 XP) **Proficiency Bonus** +4

Life of Flames. At the start of each of Cruz's turns, they gain 10 temporary hit points for each Life Candle that is burning within 120 feet of them.

Revealing Light. If a creature is within the bright light shed by a Life Candle, Cruz can see it even if it is invisible or otherwise hidden, and can't be surprised by it.

Magic Resistance. Cruz has advantage on saving throws against spells and other magical effects.

Spellcasting. Cruz is a 12th-level spellcaster. Their spellcasting ability is Intelligence (spell save DC 17, +9 to hit with spell attacks). Cruz has the following wizard spells prepared:

- Cantrips (at will): *dancing lights, prestidigitation, ray of frost*
- 1st level (4 slots): *burning hands, charm person, mage armor, shield*
- 2nd level (3 slots): *blur, flaming sphere, mirror image, suggestion*
- 3rd level (3 slots): *counterspell, dispel magic, fireball*
- 4th level (3 slots): *dimension door, fire shield*
- 5th level (2 slots): *conjure elemental, dominate person*
- 6th level (1 slot): *circle of death, sunbeam*

ACTIONS

Multiattack. Cruz attacks twice with their Candle Bombs or makes one Candle Bomb attack and uses their Candle Burst.

Candle Bomb. *Ranged Weapon Attack:* +7 to hit, range 60/120 ft., one target. Cruz creates a magic candle in their hand and sends it flying at rapid speeds at a creature, exploding upon contact. Hit: 12 (2d8 + 3) bludgeoning damage plus 10 (3d6) fire damage.

Candle Burst. Cruz invokes spirits from the Ethereal Plane to fan the flames of all Life Candles that Cruz has summoned, causing each to erupt in a ball of magical fire that envelops everything in a 10-foot radius sphere centered on it. Each creature within 10 feet of one or more Life Candles must make a DC 17 Dexterity saving throw. On a failed save, the creature takes 10 (3d6) fire damage for each Life Candle within 10 feet of it. On a successful save, the creature takes half as much damage.

CRUZ COSTEL
LEGENDARY ACTIONS

Cruz can take 2 legendary actions, choosing from the options below. Only one legendary action option can be used at a time and only at the end of another creature's turn. Cruz regains spent legendary actions at the start of their turn.

Life Candle Summoning (Recharge 4-6). Cruz summons 1d4+1 Life Candles in unoccupied spaces of their choice that they can see within 60 feet of them. The Life Candles are objects that can be attacked and destroyed (AC 10; HP 5; immune to poison, necrotic, and psychic damage). Each Life Candle sheds bright light in a 20-foot radius and dim light for an additional 20 feet.

Quick Ammunition. Cruz makes one Candle Bomb attack.

Flame Teleportation. Cruz magically teleports to a Life Candle within 60 feet of them, appearing in an unoccupied space within 5 feet of the Life Candle.

Battle Tactics

* Cruz is a formidable opponent who will pose a threat to many parties, especially if the party ignores their Life Candles.
* Cruz has an initial set-up phase where they place their Life Candles. They will always use their first legendary action to create Life Candles.
* Cruz will use Flame Teleportation to get out of trouble and move around the battlefield to keep away from melee combatants.
* Cruz is a great spellcaster; they will specifically target players who are maintaining concentration on spells to make them drop their magical effects.
* Cruz will not use Candle Burst until the players have caught on to how their candles work, as they do not want the party to destroy their life candles. Once the players have figured them out, they will use it whenever possible.
* Cruz will not hesitate to use counterspell to stop someone from magically destroying a life candle.
* Because Life Candle Summoning is dependent on a recharge, Cruz can have a very hard time keeping up with the players if they can't place life candles on the battlefield.
* Even with teleportation and ways to replenish their HP, Cruz is a spell caster with low hit points, you might want to add additional creatures to the fight if you believe your party will make quick work of Cruz alone; if they are fighting without support from other coven members and you want your battle to last longer, you can add a couple of golems to act as tanks for Cruz. Consider having these golems be made of candle wax and doing additional fire damage to their attacks, to go with Cruz's theme.

Members of the Coven

These are very short stat blocks to help you roll skill checks for the different members of the coven during the ball. As you can see, these are not meant for combat, and only detail the skills in which they are proficient, their passive Perception, and the languages they speak.

Babila Nazarra, the Patron

Medium Humanoid (Elf)

STR	DEX	CON	INT	WIS	CHA
7 (-2)	14 (+2)	10 (+0)	18 (+4)	16 (+3)	20 (+5)

Skills History +9, Insight +8, Intimidation +10 Performance +10, Persuasion +10
Senses passive Perception 13
Languages Common, Dwarvish, Elvish
Proficiency Bonus *+5*

Feroz Beliar, the Commander

Medium Humanoid (Human)

STR	DEX	CON	INT	WIS	CHA
20 (+5)	14 (+2)	18 (+4)	12 (+1)	15 (+2)	17 (+3)

Skills Acrobatics +7, Athletics +10, Intimidation +8, Persuasion +8
Senses passive Perception 12
Languages Common, Elvish
Proficiency Bonus *+5*

Pío Galíndez, the Contact

Medium Humanoid (Half-Orc)

STR	DEX	CON	INT	WIS	CHA
12 (+1)	10 (+0)	12 (+1)	19 (+4)	20 (+5)	16 (+3)

Skills Arcana +9, History +9, Insight +10, Persuasion +8
Senses passive Perception 15
Languages Common, Dwarvish, Halfling, Orc
Proficiency Bonus *+5*

Olalla Serazar, the Teacher

Small Humanoid (Gnome)

STR	DEX	CON	INT	WIS	CHA
6 (-2)	7 (-2)	9 (-1)	22 (+6)	19 (+4)	14 (+2)

Skills Arcana +11, History +11, Insight +9, Investigation +11
Senses passive Perception 14
Languages Common, Elvish, Gnomish, Sylvan
Proficiency Bonus *+5*

Petra Aravera, the Mercenary

Medium Humanoid (Tiefling)

STR	DEX	CON	INT	WIS	CHA
17 (+3)	20 (+5)	16 (+3)	10 (+0)	16 (+3)	17 (+3)

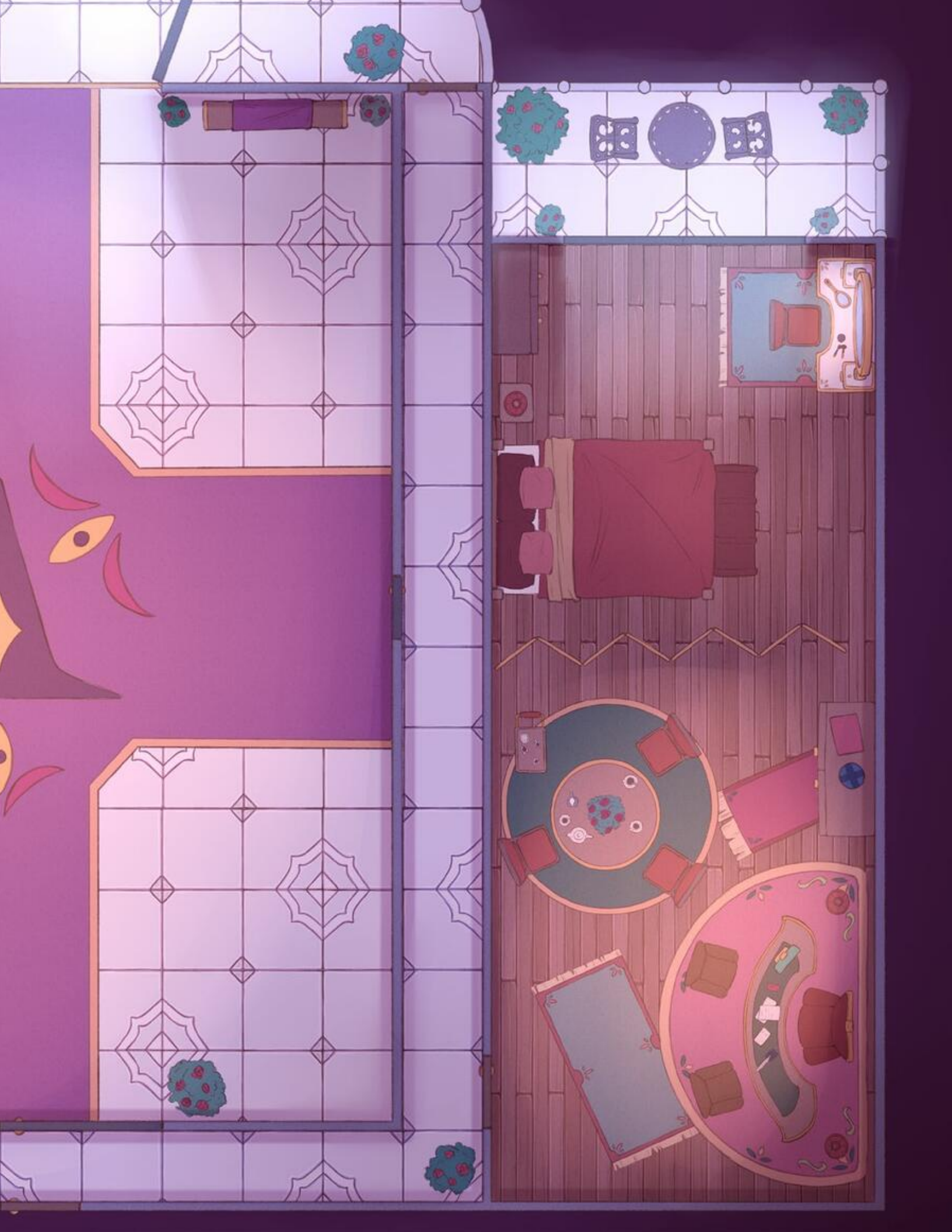
Skills Acrobatics +10, Athletics +8, Intimidation +8, Persuasion +8, Stealth +10
Senses passive Perception 13
Languages Common, Infernal
Proficiency Bonus *+5*

Sabas Gacca, the Crafter

Medium Humanoid (Half-Elf)

STR	DEX	CON	INT	WIS	CHA
8 (-1)	18 (+4)	11 (+0)	19 (+4)	16 (+3)	8 (-1)

Skills Arcana +9, History +9, Investigation +9, Sleight of Hand +9
Senses passive Perception 13
Languages Common, Elvish, Dwarvish
Proficiency Bonus *+5*



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Hexbound

In the gilded chest is found
A tome: a book of hexes bound.
Read at your risk; beware, beware,
It holds great power, foul and fair.

Hexbound is a witchy supplement for 5th edition. It gives both players and game masters all the necessary tools to add the magic of witchcraft into their games.

This supplement introduces witches into the world of 5th edition, with extensive lore on what exactly a witch is, how does one become a witch, where their powers come from, and more!

For Players, Hexbound offers witch subclasses, witch-themed subclasses to existing character classes that will give you all that you need to play a witch in any fifth edition adventure. With these subclasses, you can make a traditional witch that brews potions and casts spells, or a witch that punches spiritual energy into their foes to weaken them, with more witch subclasses planned as stretchgoals for all backers. The book also has familiars made specifically for witches and brand new backgrounds to bring the magic of witchcraft to all aspects of character creation.

For Game Masters, Hexbound offers you 3 ready-to-run witch-themed adventures. Your players can face off against powerful witches, or befriend them and help them in return! Among these adventures, you'll find your classic dungeon delve into a haunted forest, but also a murder mystery adventure taking place in an enchanted circus, and even a masked ball where the party can influence who the next leader of a powerful coven of witches will be, with even more adventures that can come through stretchgoals. All adventures have been made to be as easy to run as possible, with hand-drawn battle maps for all encounters, and brand new monsters and enemies included in the book!